The Oxford Book of Medieval Latin Verse

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INTRODUCTION

I

WHEN, some two-and-a-half years ago, I began to choose the poems that make up this *Oxford Book of Medieval Latin Verse*, I confess that I was more than a little disturbed at the thought of writing an introduction to it. There was so little in English, or indeed in any other language, to help any reader who desired to study this literature, that I feared that I should either have to write something far too long for a book of this compass, or to be content with a jejune list of references whence some at least of the desired information might be excavated. But my apprehensions have fortunately proved groundless, and the year 1927 has seen the publication of two books which are a credit to British scholarship—Miss Helen Waddell's *The Wandering Scholars* (Constable) and Mr. F. J. E. Raby's *History of Christian-Latin Poetry* (Clarendon Press), and the student of the Latin secular and religious poetry respectively of the middle ages (and I hardly think that the two should or can be kept separate) will obtain what he wants from these works. They are widely different in style and in manner of composition: Miss Waddell's interests are primarily cultural, Mr. Raby's more purely literary: but between them they cover almost completely the ground represented by the selection I have here made. I confidently commend both to my readers.[1]

[1] Among other books, the interest of Sir Alexander Croke's *Essay on the origin, progress, and decline of rhyming Latin verse* (Oxford, 1828) is now mainly antiquarian, but he was the first to

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Latin was the language of the educated classes of Europe for a thousand years; but the spirit of poesy moves from one country to another. The beginnings are naturally in or near the centre of the declining Western Empire, and in spite of a few poems by St. Hilary of Poitiers (1) and the *Abundantia peccatorum* of St. Augustine, St. Ambrose is really the first medieval Latin poet, with his hymns for use in the Basilica at Milan (3–5), the form of his verse derived from Horace on the one hand and the hymns of Eastern Christianity on the other; almost his contemporary is Prudentius (7–9), the

draw attention in this country to the existence of such a literature: Archbishop Trench's *Sacred Latin poetry* (London, 1849) contains some useful material, but is handicapped by his omission of poems which were doctrinally distasteful to him. On the other hand Polycarp Leyser's *Historia poetarum et poematum medii aevi* (Halle, 1721) is a book to be eagerly ordered when found in a second-hand bookseller's catalogue, as are any of Edelestand du Méril, for they contain certain secular and popular poems not to be found elsewhere. Thomas Wright's *Political songs of England* and *Latin poems commonly attributed to Walter Mapes* (both Camden Society publications, 1839 and 1841) can fortunately still be obtained without much difficulty: his *Anglo-Latin satirical poets of the twelfth century* (Rolls Series, 1872) is a little less easy to get. The *Carmina Burana*, edited by Schmeller in 1847 (and reprinted at various later dates without change), can usually be found; they badly need re-editing, and I hope it is true that the task is in the competent hands of Dr. Alfons Hilka: the two best editions of the 'Cambridge Songs'—the more textually accurate by K. Strecker (Berlin, 1926) and the more elaborate and humane by K. Breul (Cambridge, 1915)—are still in print. So much for secular poems: for religious poetry, A. S. Walpole's *Early Latin hymns* (Cambridge, 1922) is indispensable, and then, above the collections of Daniel and Mone, the great *Analecta Hymnica* of Dreves and Blume, which

Spaniard who (like his descendants to this day) is also a great Roman gentleman. For another two centuries poetry is still in the Empire: but after Venantius (16–17), the Italian who made his home in France, the Christian Muse migrates to England and Ireland, for the sky is dark in Western Europe. The Irish (20, 21, 26) introduce for the first time an elaborate rhyme-system, including the double or feminine rhyme.[1] Charlemagne brings back the 'insular' learning to France again (27–37 are the products of his age). Then there seems another pause, with an occasional spring in a Germanic (38, 46) or

is not yet. I hope, at an end, and with it Julian's *Dictionary of Hymnology*, a masterpiece of learning and careful research. For full lists of published books and articles consult the lists at the end of Miss Waddell's and Mr. Raby's books: among other selections of medieval Latin of a more general kind (prose as well as poetry) I will dare to mention my own *Anthology of medieval Latin* (Macmillan, 1925) and three similar volumes published in the United States in the same year, by C. H. Beeson, C. U. Clark and J. B. Game, and K. P. Harrington: see a combined review in the excellent *Speculum* (January, 1926), the organ of the Medieval Academy of America. (There is also a useful selection of poetry. *Mittellateinische Dichtung*, by Carl Beck, in the Sammlung Göschen, Berlin, 1926, with which I would couple the late Professor J. S. Phillimore's *Hundred best Latin hymns*. Glasgow, 1926. Two cheap but valuable little books.

All of Wilhelm Meyer's works are very important, and reference should be constantly made to the great *Geschichte der Lateinischen Literatur des Mittelalters* of Max Manitius (Munich, 1911 and 1923), which still covers only the first half of the period. The more I consult this book, the more I am impressed by its learning and documentation, though I still think that the writer scarcely pays sufficient attention to work done outside his own country.

[1] To be brought to perfection centuries later by Adam of St. Victor (60) and St. Thomas Aquinas (78–80).

Italian country (40, 47), until we come within sight of the revival in the early twelfth century.[1] From that time onward, poetry is less local: there is more of it, and better, I think, in France than elsewhere: but both the higher ecclesiastics and wandering clerks moved freely between Northern France and England, and the provenance of some poems of that age is often difficult to decide: Peter Abaelard (55–57) is purely French, Hilarius (58) is shared by the two countries; I now believe the Rosy Sequence (62) to be English, as is Geoffrey de Vinsauf (68), Giraldus de Barri (71), and in the next century the two Archbishops of Canterbury, Stephen Langton (74) and John Pecham (93, 94). With Adam of St. Victor (60) and Philip de Grèves (75) the Latin poetry of France reaches its summit: the Muse then passes to Italy for a brief space, to St. Thomas Aquinas (78–80), Thomas of Celano (82), and Jacopone da Todi (83), and that is the end of the very best. The wandering scholars had become a scandal to society and had been suppressed: in religious poetry the form prescribed by the great masters remained, but the touch of inspiration was gone; thence to the close of the middle ages we find competent versification rather than the spontaneity of the poet. If 105 be English in whole or in part, as I think it may, it seems to me to stand high among the works of its time, and it reminds me strangely of Christina Rossetti's *In the bleak mid-winter*, which I have always placed among the most affecting of Christmas meditations.[2]

[1] See C. H. Haskins, *The renaissance of the twelfth century*, Harvard University Press, 1927.

[2] Though hardly a hymn, it has deservedly become well known

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There is little that I can say, unfortunately, within the compass of an introduction, about the *secular* Latin poems of the middle ages. It must always be remembered that those which remain to us have survived with difficulty, being under a cloud from the first: it is the purest good fortune that we still have 44, 61, 63, and not only are the survivors a very small proportion of the mass that must once have existed, but even those we do possess are anonymous (and so difficult to place and date), because their authors did not care to be permanently associated with poems of passion or other worldly compositions. I think it possible that Peter Abaelard may have written one or two of the *Carmina Burana*,[1] but I cannot prove it: for the identification of other poets, the *Archipoeta*, the *Primas* of Cologne and the *Primas* of Orleans I must refer again to Miss Waddell's *Wandering Scholars*, recommending also the article by J. H. Hanford, *The Progenitors of Golias*, in the first number of *Speculum*

to modern Anglican congregations by being included in the *English Hymnal* (no. 25).

[1] See a passage in the first of his *Letters*, also called the 'Historia calamitatum suarum', concerning the time when he was settled in Fulbert's house as tutor, and had seriously begun the task of making Heloise his mistress:—*Ita negligentem et tepidum lectio tunc habebat ut jam nihil ex ingenio, sed ex usu cuncta proferrem, nec jam nisi recitator pristinorum essem inventorum; et si qua invenire liceret, carmina essent amatoria, non philosophiae secreta. Quorum etiam carminum pleraque adhuc in multis, sicut et ipse nosti, frequentantur et decantantur regionibus, ab his maxime quos vita similis oblectat.* Now were these songs in French or Latin? There was a strange theory in eighteenth-century France that this passage might even indicate Abaelard as

(January 1926), and for the medieval Latin love poem generally, Hennig Brinkmann's *Geschichte der lateinischen Liebesdichtung im Mittelalter* (Halle, 1925), and an excellent series of chapters, *Mediaeval Lyrics*, by P. Schuyler Allen, in *Modern Philology* of 1908 and 1909. I am delighted to hear that these may possibly be published in book form. The medieval Latin love poem is founded on the Song of Songs (42), afterwards adorned by reminiscences and even imitations of the amatory poems of Ovid, and the poets had a real feeling for nature, their emotions being especially stirred by the influence of the changing seasons on the country-side.

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It remains to say a word or two of the choice of pieces in this volume, and their presentation. First, I have interpreted the word 'medieval' strictly, and stop short before the great Latin poets of the Renaissance. Second, I have not tried to find the *best* poems, but the most characteristic, and my nationality has made me include more English pieces than would have been chosen by an anthologist of another country. In the third place, I

the author of the 'Roman de la Rose'; but considering the language of the correspondence and the generally learned character of the relations between Abaelard and his love, even in their youth, it seems more probable that they were in Latin. We know Abaelard as a master—perhaps the greatest master in the middle ages—of both metre and rhyme, as is attested by the hymn-book which he wrote for the Paraclete and by his *Planctus* **55** and **56** are specimens of each; and is it not possible that some of these songs may have come down to us among the *Carmina Burana* (for the dates fit admirably) in which there is certainly a French as well as a German element, and the highest metrical skill is displayed?

have wished to hold the balance between religious and secular poetry, but I beg my readers to remember the enormously larger field of the former: there are a thousand hymns from which to choose, for ten secular poems.

The notes endeavour to give the barest minimum of information about the authors, if known, or date and provenance of anonymous poems, which will enable them to be read with some idea of the time and place of their composition, and the minimum of comment which will allow a reader with an average knowledge of Latin to understand them, especially where difficulties are found by reason of departures from classical standards. Some will still be found hard—I may instance the *Altus Prosator* (20), where I think that there is no alternative between my modest comment and an attempt at a translation. I have given references in a good many cases to easily accessible English translations, especially when they are to be found in the *English Hymnal*[1] or *Hymns Ancient and Modern* (penultimate edition), as one or other of these is to be found in most cultivated English households.

[1] A book of which our Church has every right to be proud. Here are translations of course, but at least translations of the original texts. I must confess to a feeling of deep depression when I see the form which some of the oldest and best hymns have assumed in the modern Roman breviary—out of many examples I give but two, *Ad regias agni dapes* (= 11) and *Caelestis urbs Jerusalem* (= 22), the products of an age of declining taste. Now that a true scholar sits in the chair of St. Peter, might we not hope for a hymnal reform, comparable to that which Leo XIII made in Church music? A return to originals in the breviary and the restoration of ll. 18–21 of 46, the Easter sequence in the modern Roman missal?

To almost all the pieces I have added a metrical note, using language which assumes a knowledge of the ordinary technical terms used in Latin metre and prosody. The metres of many of these poems are unfamiliar, but are really fairly simple, the subject having been unduly complicated by foreign scholars who have not had the metrical training given to classical students in this country. But a handbook of medieval Latin prosody and metre is much to be desired.

Finally, I have not attempted any orthographical accuracy. I see no other object in such an attempt than to ascertain and print the spelling employed by the author of each poem: in a selection extending over more than eleven hundred years, the variations would be so great as to destroy the unity of the book, and the reproduction of unfamiliar and sometimes uncouth forms would be out of place in such an anthology as this. I have accordingly adopted a standard spelling of an unpretentious and (I hope) comfortable type.[1]

In the index of first lines it will be seen that some entries are in italics. These are not first lines in the present selection, but lines which begin hymns, or other excerpts, taken from these poems, so well known that they have attained an existence of their own. *Meum est propositum* is familiar to many who would not recognize *Aestuans intrinsecus* (66), and I have for a similar reason, if illogically, included in italics *Jesu dulcis memoria* (62).

[1] Except when acrostichal (2, l. 19, *karitate*) or metrical (54, l. 108, *ænigmata*) reasons insist on a truly medieval spelling.

? ST. HILARY OF POITIERS

d. 367

1. *The Life of Christ*

HYMNUM dicat turba fratrum, hymnum cantus personet,
Christo regi concinnantes laudes demus debitas.
tu Dei de corde verbum, tu via, tu veritas,
Jesse virga tu vocaris, te leonem legimus.
dextra patris, mons et agnus, angularis tu lapis,
sponsus idem, El, columba, flamma, pastor, janua;
in prophetis inveniris, nostro natus saeculo.
ante saecla tu fuisti factor primi saeculi,
factor caeli, terrae factor, congregator tu maris,
omniumque tu creator quae pater nasci jubet,
virginis receptus membris Gabrielis nuntio.
crescit alvus prole sancta; nos monemur credere
rem novam nec ante visam, virginem puerperam.
tunc magi stellam secuti primi adorant parvulum
offerentes tus et aurum, digna regi munera.
mox Herodi nuntiatum invidens potentiae;
tum jubet parvos necari, turbam facit martyrum:
fertur infans occulendus, Nili flumen quo fluit,
qui refertur post Herodem nutriendus Nazareth.
multa parvus, multa adultus signa fecit caelitus,
quae latent et quae leguntur, coram multis testibus.
praedicans caeleste regnum dicta factis approbat:
debiles facit vigere, caecos luce illuminat,
verbis purgat leprae morbum, mortuos resuscitat;
vinum quod deerat hydriis mutuari aquam jubet,

nuptiis mero retentis propinando populo;
pane quino, pisce bino quinque pascit milia,
et refert fragmenta cenae ter quaternis corbibus,
turba ex omni discumbente jugem laudem pertulit.
duodecim viros probavit, per quos vita discitur,
ex quis unus invenitur Christi Judas traditor:
instruuntur missi ab Anna proditoris osculo:
innocens captus tenetur nec repugnans ducitur,
sistitur, falsis grassatur offerendus Pontio;
discutit objecta praeses, nullum crimen invenit;
sed cum turbae Judaeorum pro salute Caesaris
dicerent Christum necandum, turbis sanctus traditur:
impiis verbis grassatur; sputa, flagra sustinet,
scandere crucem jubetur, innocens pro noxiis;
morte carnis quam gerebat mortem vicit omnium.
tum Deum clamore magno patrem pendens invocat:
mors secuta membra Christi laxat, stricta vincula;
vela templi scissa pandunt, nox obscurat saeculum,
excitantur de sepulcris dudum clausa corpora.
adfuit Joseph beatus; corpus myrrha perlitum,
linteo rudi ligatum cum dolore condidit.
milites servare corpus Annas princeps praecipit,
ut videret si probaret Christus quod spoponderat;
angelum Dei trementes veste amictum candida,
qui candore claritatis vellus vicit sericum,
demovet saxum sepulcro surgens Christus integer:
haec videt Judaea, mendax haec negat cum viderit.
feminae primum monentur salvatorem vivere,
quas salutat ipse maestas, complet tristes gaudio,
seque a mortuis paterna suscitatum dextera
tertia die redisse nuntiat apostolis:
mox videtur a beatis quos probavit fratribus;

quod redisset ambigentes intrat clausis januis.
dat docens praecepta legis, dat divinum spiritum,
spiritum Dei, perfectae Trinitatis vinculum.
praecipit totum per orbem baptizare credulos,
nomen patris invocantes, confitentes filium,
(mystica fide revelat) unctos sancto spiritu,
fonte tinctos, innovatos, filios factos Dei.

ANONYMOUS

? 300–700

2. *The Last Judgement*

APPAREBIT repentina dies magna domini,
fur obscura velut nocte improvisos occupans.

Brevis totus tum parebit prisci luxus saeculi,
totum simul cum clarebit praeterisse saeculum.

Clangor tubae per quaternas terrae plagas concinens
vivos una mortuosque Christo ciet obviam.

De caelesti judex arce, majestate fulgidus,
claris angelorum choris comitatus aderit.

Erubescet orbis lunae, sol et obscurabitur,
stellae cadent pallescentes, mundi tremet ambitus.

Flamma ignis anteibit justi vultum judicis,
caelos, terras et profundi fluctus maris devorans.

Gloriosus in sublimi rex sedebit solio;
angelorum tremebunda circumstabunt agmina.

Hujus omnes ad electi colligentur dexteram,
pravi pavent a sinistris, hoedi velut fetidi.

'Ite' dicet rex a dextris 'regnum caeli sumite,
pater vobis quod paravit ante omne saeculum;

Karitate qui fraterna me juvistis pauperem,
karitatis nunc mercedem reportate divites.'

Laeti dicent 'Quando, Christe, pauperem te vidimus?
te, rex magne, vel egentem miserati fuimus?'

Magnus illis dicet judex 'Cum juvistis pauperes,
panem, domum, vestem dantes, me juvistis humilem.'

Nec tardabit a sinistris loqui justus arbiter
'In Gehennae maledicti flammas hinc discedite;

Obsecrantem me audire despexistis mendicum,
nudo vestem non dedistis, neglexistis languidum.'

Peccatores dicent 'Christe, quando te vel pauperem,
te, rex magne, vel infirmum contemnentes sprevimus?'

Quibus contra judex altus 'Mendicanti quamdiu
opem ferre neglexistis, me sprevistis improbi.'

Retro ruent tunc injusti ignes in perpetuos,
vermis quorum non moritur, ignis nec restinguitur,

Satan atro cum ministris quo tenetur carcere,
fletus ubi mugitusque, strident omnes dentibus.

Tunc fideles ad caelestem sustollentur patriam,
choros inter angelorum regni petent gaudia.

Urbis summae Jerusalem introibunt gloriam,
vera lucis atque pacis in qua fulget visio,

Xristum regem jam paterna claritate splendidum
ubi celsa beatorum contemplantur agmina.

Ydri fraudes ergo cave, infirmantes subleva,
aurum temne, fuge luxus, si vis astra petere.

Zona clara castitatis lumbos nunc praecingere,
in occursum magni regis fer ardentes lampades.

ST. AMBROSE

d. 397

3. *Hymn for Christmas Eve*

INTENDE, qui regis Israel,
super Cherubin qui sedes,
appare Ephrem coram, excita
potentiam tuam et veni.

Veni, redemptor gentium,
ostende partum virginis;
miretur omne saeculum,
talis decet partus Deo.

Non ex virili semine
sed mystico spiramine
verbum Dei factum est caro
fructusque ventris floruit.

Alvus tumescit virginis,
claustrum pudoris permanet,
vexilla virtutum micant,
versatur in templo Deus.

Procedat e thalamo suo
pudoris aula regia,
geminae gigas substantiae
alacris ut currat viam.

Egressus ejus a patre,
regressus ejus ad patrem,
excursus usque ad inferos,
recursus ad sedem Dei.

Aequalis aeterno patri,
carnis tropaeo accingere,
infirma nostri corporis
virtute firmans perpeti.

Praesepe jam fulget tuum,
lumenque nox spirat novum,
quod nulla nox interpolet
fideque jugi luceat.

4. *Morning Hymn*

SPLENDOR paternae gloriae
de luce lucem proferens,
lux lucis et fons luminis
dies dierum illuminans,

Verusque sol, illabere
micans nitore perpeti
jubarque sancti spiritus,
infunde nostris sensibus.

Votis vocemus et patrem,
patrem perennis gloriae,
patrem potentis gratiae,
culpam releget lubricam,

Informet actus strenuos,
dentem retundat invidi,
casus secundet asperos,
donet gerendi gratiam,

Mentem gubernet et regat
casto, fideli corpore;
fides calore ferveat,
fraudis venena nesciat.

Christusque nobis sit cibus,
potusque noster sit fides;
laeti bibamus sobriam
ebrietatem spiritus.

Laetus dies hic transeat,
pudor sit ut diluculum,
fides velut meridies,
crepusculum mens nesciat.

Aurora cursus provehit,
aurora totus prodeat,
in patre totus filius
et totus in verbo pater.

5. *Hymn for Feast Days of Virgin Saints*

JESU, corona virginum,
quem mater illa concipit,
quae sola virgo parturit,
haec vota clemens accipe,

Qui pascis inter lilia
saeptus choreis virginum,
sponsus decorus gloria
sponsisque reddens praemia.

Quocumque pergis, virgines
sequuntur atque laudibus
post te canentes cursitant
hymnosque dulces personant.

Te deprecamur, largius
nostris adauge mentibus
nescire prorsus omnia
corruptionis vulnera.

ANONYMOUS

c. 400–500

6. *Hymn for Evensong*

O LUX beata Trinitas
et principalis unitas,
jam sol recedit igneus,
infunde lumen cordibus.

Te mane laudum carmine,
te deprecamur vespere;
te nostra supplex gloria
per cuncta laudet saecula.

PRUDENTIUS

c. 350–410

7. *Hymn at Bed-Time*

ADES, pater supreme,
quem nemo vidit unquam,
patrisque sermo Christe,
et spiritus benigne.

O Trinitatis hujus
vis una, lumen unum,
Deus ex Deo perennis,
Deus ex utroque missus.

Fluxit labor diei,
redit et quietis hora,
blandus sopor vicissim
fessos relaxat artus.

Mens aestuans procellis
curisque sauciata
totis bibit medullis
obliviale poclum . . .

Cultor Dei, memento
te fontis et lavacri
totum subisse sanctum,
te chrismate innotatum.

Fac, cum vocante somno
castum petis cubile,
frontem locumque cordis
crucis figura signet.

Crux pellit omne crimen,
fugiunt crucem tenebrae:
tali dicata signo
mens fluctuare nescit.

Procul, o procul vagantum
portenta somniorum,
procul esto pervicaci
praestigiator astu!

O tortuose serpens,
qui mille per meandros
fraudesque flexuosas
agitas quieta corda,

Discede, Christus hic est,
hic Christus est, liquesce:
signum, quod ipse nosti,
damnat tuam catervam.

Corpus licet fatiscens
jaceat recline paullum,
Christum tamen sub ipso
meditabimur sopore.

8. *The Coming of Christ*

DA puer plectrum, choreis ut canam fidelibus
dulce carmen et melodum, gesta Christi insignia;
hunc camena nostra solum pangat, hunc laudet lyra.

Christus est, quem rex sacerdos adfuturum protinus
infulatus concinebat voce, chorda et tympano,
spiritum caelo influentem per medullas hauriens.

Facta nos et jam probata pangimus miracula,
testis est orbis, nec ipsa terra quod vidit negat,
comminus Deum docendis proditum mortalibus.

Corde natus ex parentis, ante mundi exordium
alpha et ω cognominatus, ipse fons et clausula
omnium quae sunt, fuerunt, quaeque post futura sunt.

Ipse jussit et creata, dixit ipse et facta sunt
terra, caelum, fossa ponti, trina rerum machina,
quaeque in his vigent sub alto solis et lunae globo.

Corporis formam caduci, membra morti obnoxia
induit, ne gens periret primoplasti ex germine,
merserat quem lex profundo noxialis tartaro.

O beatus ortus ille, virgo cum puerpera
edidit nostram salutem feta sancto spiritu,
et puer redemptor orbis os sacratum protulit.

Psallat altitudo caeli, psallite omnes angeli,
quidquid est virtutis usquam psallat in laudem Dei;
nulla linguarum silescat, vox et omnis consonet.

Ecce quem vates vetustis concinebant saeculis,
quem prophetarum fideles paginae spoponderant,
emicat promissus olim ; cuncta collaudent eum . . .

Te senes et te juventus, parvulorum te chorus,
turba matrum virginumque, simplices puellulae,
voce concordes pudicis perstrepant concentibus.

Fluminum lapsus et undae, littorum crepidines,
imber, aestus, nix, pruina, silva et aura, nox, dies,
omnibus te concelebrent saeculorum saeculis.

9. *The Shrine of Saint Eulalia at Merida*

NUNC locus Emerita est tumulo
clara colonia Vettoniae,
quam memorabilis amnis Ana
praeterit et viridante rapax
gurgite moenia pulchra lavat.

Hic ubi marmore perspicuo
atria luminat alma nitor
et peregrinus et indigena,
relliquias cineresque sacros
servat humus veneranda sinu.

Tecta corusca super rutilant
de laquearibus aureolis
saxaque caesa solum variant,
floribus ut rosulenta putes
prata rubescere multimodis.

Carpite purpureas violas
sanguineosque crocos metite ;
non caret his genialis hiems,
laxat et arva tepens glacies
floribus ut cumulet calathos.

Ista comantibus e foliis
munera virgo puerque date :
ast ego serta choro in medio
texta feram pede dactylico,
vilia, marcida, festa tamen.

Sic venerarier ossa libet,
ossibus altar et impositum :
illa Dei sita sub pedibus
prospicit haec populosque suos
carmine propitiata fovet.

ANONYMOUS

c. 450–650

10. *Hymn for Easter-tide*

AURORA lucis rutilat,
caelum laudibus intonat,
mundus exultans jubilat,
gemens infernus ululat,

Cum rex ille fortissimus
mortis confractis viribus
pede conculcans tartaros
solvit catena miseros.

Ille, qui clausus lapide
custoditur sub milite,
triumphans pompa nobile
victor surgit de funere :

Solutis jam gemitibus
et inferni doloribus,
quia 'surrexit dominus'
splendens clamat angelus.

Tristes erant apostoli
de nece sui domini,
quem poena mortis crudeli
servi damnarant impii.

Sermone blando angelus
praedixit mulieribus,
'in Galilaea dominus
videndus est quantocius.'

Illae dum pergunt concite
apostolis hoc dicere,
videntes eum vivere
osculant pedes domini.

Quo agnito discipuli
in Galilaeam propere
pergunt, videre faciem
desideratam domini.

Claro paschali gaudio
sol mundo nitet radio,
cum Christum jam apostoli
visu cernunt corporeo.

Ostensa sibi vulnera
in Christi carne fulgida,
resurrexisse dominum
voce fatentur publica.

ANONYMOUS

Rex Christe clementissime,
tu corda nostra posside,
ut tibi laudes debitas
reddamus omni tempore.

ANONYMOUS

c. 450–650

11. *Hymn at Evensong in Easter-tide*

AD cenam agni providi,
stolis albis candidi,
post transitum maris rubri
Christo canamus principi.

Cujus sacrum corpusculum
in ara crucis torridum;
cruore ejus roseo
gustando vivimus Deo.

Protecti paschae vespero
a devastante angelo,
erepti de durissimo
Pharaonis imperio.

Jam pascha nostrum Christus est,
qui immolatus agnus est;
sinceritatis azyma
caro ejus oblata est.

O vera digna hostia,
per quam fracta sunt tartara;
redempta plebs captivata,
reddita vitae praemia.

ANONYMOUS

Consurgit Christus tumulo,
victor redit de barathro,
tyrannum trudens vinculo
et reserans paradisum.

Quaesumus, auctor omnium,
in hoc paschali gaudio
ab omni mortis impetu
tuum defendas populum.

SEDULIUS

c. 450

12. *Hymn to Christ*

A SOLIS ortus cardine
ad usque terrae limitem
Christum canamus principem
natum Maria virgine.

Beatus auctor saeculi
servile corpus induit,
ut carne carnem liberans
non perderet quos condidit.

Clausae puellae viscera
caelestis intrat gratia:
venter puellae bajulat
secreta quae non noverat.

Domus pudici pectoris
templum repente fit Dei:
intacta nesciens virum
verbo creavit filium.

Enixa est puerpera
quem Gabriel praedixerat
quem matris alvo gestiens
clausus Johannes senserat.

Faeno jacere pertulit,
praesepe non abhorruit,
parvoque lacte pastus est
per quem nec ales esurit.

Gaudet chorus caelestium
et angeli canunt Deum
palamque fit pastoribus
pastor, creator, omnium.

Hostis Herodes impie,
Christum venire quid times?
non eripit mortalia
qui regna dat caelestia.

Ibant magi qua venerant
stellam sequentes praeviam:
lumen requirunt lumine:
Deum fatentur munere.

Katerva matrum personat
collisa deflens pignora,
quorum tyrannus milia
Christo sacravit victimam.

Lavacra puri gurgitis
caelestis agnus attigit:
peccata qui mundi tulit
nos abluendo sustulit.

Miraculis dedit fidem
habere se Deum patrem,
infirma sanans corpora
et suscitans cadavera.

Novum genus potentiae !
aquae rubescunt hydriae
vinumque jussa fundere
mutavit unda originem.

Orat salutem servulo
nixus genu centurio,
credentis ardor plurimus
extinxit ignes febrium.

Petrus per undas ambulat
Christi levatus dextera :
natura quam negaverat
fides paravit semitam.

Quarta die jam foetidus
vitam recepit Lazarus,
mortisque liber vinculis
factus superstes est sibi.

Rivos cruoris torridi
contacta vestis obstruit,
fletu rigante supplicis
arent fluenta sanguinis.

Solutus omni corpore
jussus repente surgere
suis vicissim gressibus
aeger vehebat lectulum.

Tunc ille Judas carnifex
ausus magistrum tradere
pacem ferebat osculo
quam non habebat pectore.

Verax datur fallacibus,
pium flagellat impius,
crucique fixus innocens
conjunctus est latronibus.

Xeromyrrham post sabbatum
quaedam ferebant compares,
quas allocutus angelus
vivum sepulcro non tegi.

Ymnis, venite, dulcibus
omnes canamus subditum
Christi triumpho tartarum,
qui nos redemit venditus.

Zelum draconis invidi
et os leonis pessimi
calcavit unicus Dei
seseque caelis reddidit.

ANONYMOUS

c. 450-700

13. *Hymn for Compline* (1)

CHRISTE, qui lux es et dies,
noctis tenebras detegis,
lucifer lucem praeferens,
lumen beatum praedicans,

Precamur, sancte domine,
defende nos in hac nocte,
sit nobis in te requies,
quietam noctem tribue.

Ne gravis somnus irruat,
nec hostis nos surripiat,
ne caro illi consentiens
nos tibi reos statuat.

Oculi somnum capiant,
cor ad te semper vigilet;
dextera tua protegat
famulos qui te diligunt.

Defensor noster, aspice,
insidiantes reprime,
guberna tuos famulos
quos sanguine mercatus es.

Memento nostri, domine,
in isto gravi corpore;
qui es defensor animae
adesto nobis, domine.

ANONYMOUS

c. 450–700

14. *Hymn for Prime*

JAM lucis orto sidere
Deum precamur supplices
ut in diurnis actibus
nos servet a nocentibus;

ANONYMOUS

Linguam refrenans temperet,
ne litis horror insonet,
visum fovendo contegat
ne vanitates hauriat.

Sint pura cordis intima,
absistat et vecordia,
carnis terat superbiam
potus cibique parcitas;

Ut cum dies abscesserit,
noctemque sors reduxerit,
mundi per abstinentiam
ipsi canamus gloriam.

ANONYMOUS

c. 450–700

15. *Hymn for Compline* (2)

TE lucis ante terminum,
rerum creator, poscimus
ut solita clementia
sis praesul ad custodiam.

Procul recedant somnia
et noctium phantasmata,
hostemque nostrum comprime
ne polluantur corpora.

Praesta, pater omnipotens,
per Jesum Christum dominum,
qui tecum in perpetuum
regnat cum sancto spiritu.

VENANTIUS FORTUNATUS

c. 530–610

16. *Hymn to the Holy Cross* (1)

VEXILLA regis prodeunt,
fulget crucis mysterium
quo carne carnis conditor
suspensus est patibulo.

Confixa clavis viscera,
tendens manus, vestigia,
redemptionis gratia
hic immolata est hostia.

Quo vulneratus insuper
mucrone diro lanceae
ut nos lavaret crimine,
manavit unda et sanguine.

Impleta sunt quae concinit
David fideli carmine
dicendo nationibus,
regnavit a ligno Deus.

Arbor decora et fulgida,
ornata regis purpura,
electa digno stipite
tam sancta membra tangere;

Beata cujus brachiis
pretium pependit saeculi,
statera facta est corporis,
praedam tulitque tartari.

Fundis aroma cortice,
vincis sapore nectare,
jucunda fructu fertili
plaudis triumpho nobili.

Salve ara, salve victima,
de passionis gloria,
qua vita mortem pertulit
et morte vitam reddidit.

17. *Hymn to the Holy Cross* (2)

PANGE, lingua, gloriosi proelium certaminis,
et super crucis tropaeo dic triumphum nobilem,
qualiter redemptor orbis immolatus vicerit.

De parentis protoplasti fraude factor condolens
quando pomi noxialis morte morsu corruit,
ipse lignum tunc notavit damna ligni ut solveret.

Hoc opus nostrae salutis ordo depoposcerat,
multiformis perditoris arte ut artem falleret,
et medelam ferret inde hostis unde laeserat.

Quando venit ergo sacri plenitudo temporis,
missus est ab arce patris natus, orbis conditor,
atque ventre virginali carnefactus prodiit.

Vagit infans inter arta conditus praesaepia;
membra pannis involuta virgo mater adligat,
et pedes manusque, crura stricta pingit fascia.

Lustra sex qui jam peracta tempus implens corporis,
se volente, natus ad hoc, passioni deditus,
agnus in crucis levatur immolandus stipite.

Hic acetum, fel, arundo, sputa, clavi ; lancea
mite corpus perforatur ; sanguis, unda profluit,
terra, pontus, astra, mundus quo lavantur flumine.

Crux fidelis, inter omnes arbor una nobilis,
nulla talem silva profert flore, fronde, germine,
dulce lignum dulce clavo dulce pondus sustinens,

Flecte ramos, arbor alta, tensa laxa viscera ;
et rigor lentescat ille quem dedit nativitas,
ut superni membra regis mite tendas stipite.

Sola digna tu fuisti ferre pretium saeculi
atque portum praeparare nauta mundo naufrago,
quem sacer cruor perunxit fusus agni corpore.

? VENANTIUS FORTUNATUS

c. 590

18. *Hymn to the Blessed Virgin Mary* (1)

QUEM terra, pontus, aethera
colunt, adorant, praedicant,
trinam regentem machinam
claustrum Mariae bajulat.

Cui luna, sol et omnia
deserviunt per tempora,
perfusa caeli gratia
gestant puellae viscera.

Mirentur ergo saecula,
quod angelus fert semina,
quod aure virgo concipit
et corde credens parturit.

Beata mater munere,
cujus supernus artifex,
mundum pugillo continens,
ventris sub arca clausus est.

Benedicta caeli nuntio,
fecunda sancto spiritu,
desideratus gentibus
cujus per alvum fusus est.

O gloriosa femina,
excelsa super sidera,
qui te creavit provide
lactas sacrato ubere.

Quod Eva tristis abstulit.
tu reddis almo germine ;
intrent ut astra flebiles,
caeli fenestra facta es.

Tu regis alti janua,
et porta lucis fulgida :
vitam datam per virginem
gentes redemptae plaudite.

ANONYMOUS

c. 450–700

19. *Hymn to the Incarnate Word*

VERBUM supernum prodiens,
a patre olim exiens,
qui natus orbi subvenis
cursu declivi temporis ;

Illumina nunc pectora
tuoque amore concrema,
audita ut praeconia
sint pulsa tandem lubrica.

Judexque cum post aderis
rimari facta pectoris,
reddens vicem pro abditis
justisque regnum pro bonis,

Non demum artemur malis
pro qualitate criminis,
sed cum beatis compotes
simus perennes caelibes.

? ST. COLUMBA

521–97

20. *Altus Prosator*

ALTUS prosător, vetustus
dierum et ingenitus
erat absque origine
primordii et crepidine,
est et erit in saecula
saeculorum infinita;
cuï est unigenitus
Christus et sanctus spiritus
coaeternus in gloria
deitatis perpetua.
non tres deos depromimus,
sed unum Deum dicimus
[salva fide in personis
tribus gloriosissimis].

Bonos creavit angelos
ordines et archangelos
principatuum ac sedium
potestatum, virtutium,
uti non esset bonitas
otiosa ac majestas
Trinitatis in omnibus
largitatis muneribus,
sed haberet, caelestia
in quibus privilegia
ostenderet magnopere
possibili fatimine.

Caeli de regni apice
stationis angelicae
claritate, prae fulgoris
venustate speciminis
superbiendo ruerat
Lucifer, quem formaverat,
apostataeque angeli
eodem lapsu lugubri
auctoris cenodoxiae,
pervicacis invidiae,
ceteris remanentibus
in suis principatibus.

Draco magnus taeterrimus,
terribilis et antiquus,
qui fuit serpens lubricus,
sapientior omnibus
bestiis et animantibus
terrae ferocioribus,

tertiam partem siderum
traxit secum in barathrum
locorum infernalium
diversorumque carcerum
refugas veri luminis
parasito praecipites.

Excelsus mundi machinam
praevidens et harmoniam,
caelum et terram fecerat,
mare, aquas condiderat,
herbarum quoque germina,
virgultorum arbuscula,
solem, lunam ac sidera,
ignem ac necessaria,
aves, pisces et pecora,
bestias, animalia,
hominem demum regere
protoplastum praesagmine.

Factis simul sideribus,
aetheris luminaribus,
collaudaverunt angeli
factura pro mirabili
immensae molis dominum,
opificem caelestium,
praeconio laudabili,
debito et immobili,
concentuque egregio
grates egerunt domino
amore et arbitrio,
non naturae donario.

Grassatis primis duobus
seductisque parentibus
secundo ruit diabolus
cum suis satellitibus,
quorum horrore vultuum
sonoque volitantium
constarnarentur homines
metu territi fragiles,
non valentes carnalibus
haec intueri visibus,
qui nunc ligantur fascibus,
ergastulorum nexibus.

Hic sublatus e medio
dejectus est a domino,
cujus aeris spatium
constipatur satellitum
globo invisibilium
turbido perduellium,
ne malis exemplaribus
imbuti ac sceleribus
nullis unquam tegentibus
saeptis ac parietibus
fornicarentur homines
palam omnium oculis.

Invehunt nubes pontias
ex fontibus brumalias
tribus profundioribus
oceani dodrantibus
maris, caeli climatibus,
caeruleis turbinibus

profuturas segetibus,
vineis et germinibus,
agitatae flaminibus
thesauris emergentibus,
quique paludes marinas
evacuant reciprocas.

Kaduca ac tyrannica
mundique momentanea
regum praesentis gloria
nutu Dei deposita;
ecce gigantes gemere
sub aquis magno ulcere
comprobantur, incendio
aduri ac supplicio
Cocytique Charybdibus
strangulati turgentibus,
Scyllis obtecti fluctibus
eliduntur et scrupibus.

Ligatas aquas nubibus
frequenter crebrat dominus,
ut ne erumpant protinus
simul ruptis obicibus,
quarum uberioribus
venis velut uberibus
pedetentim natantibus
telli per tractus istius
gelidis ac ferventibus
diversis in temporibus
usquam influunt flumina
nunquam deficientia.

Magni Dei virtutibus
appenditur dialibus
globus terrae et circulus
abysso magnae inditus
suffultu Dei, iduma
omnipotentis valida,
columnis velut vectibus
eundem sustentantibus,
promontoriis et rupibus
solidis fundaminibus
velut quibusdam basibus
firmatus immobilibus.

Nulli videtur dubium
in imis esse infernum,
ubi habentur tenebrae,
vermes et dirae bestiae,
ubi ignis sulphureus
ardens flammis edacibus,
ubi rugitus hominum,
fletus et stridor dentium,
ubi Gehennae gemitus
terribilis et antiquus,
ubi ardor flammaticus,
sitis famisque horridus.

Orbem infra, ut legimus,
incolas esse novimus,
quorum genu precario
frequenter flectit domino,
quibusque impossibile
librum scriptum revolvere

obsignatum signaculis
septem de Christi monitis,
quem idem resignaverat,
postquam victor exstiterat
explens sui praesagmina
adventus prophetalia.

Plantatum a prooemio
paradisum a domino
legimus in primordio
genesis nobilissimo,
cujus ex fonte flumina
quattuor sunt manantia,
cujus etiam florido
lignum vitae in medio,
cujus non cadunt folia
gentibus salutifera,
cujus inenarrabiles
deliciae ac fertiles.

Quis ad condictum domini
montem ascendit Sinai ?
quis audivit tonitrua
ultra modum sonantia,
quis clangorem perstrepere
enormitatis buccinae ?
quis quoque vidit fulgura
in gyro coruscantia,
quis lampades et jacula
saxaque collidentia
praeter Israhelitici
Moysen judicem populi ?

Regis regum rectissimi
prope est dies domini,
dies irae et vindictae,
tenebrarum et nebulae,
diesque mirabilium
tonitruorum fortium,
dies quoque angustiae,
maeroris ac tristitiae,
in quo cessabit mulierum
amor ac desiderium
hominumque contentio
mundi hujus et cupido.

Stantes erimus pavidi
ante tribunal domini
reddemusque de omnibus
rationem affectibus,
videntes quoque posita
ante obtutus crimina
librosque conscientiae
patefactos in facie;
in fletus amarissimos
ac singultus erumpemus
subtracta necessaria
operandi materia.

Tuba primi archangeli
strepente admirabili
erumpent munitissima
claustra ac polyandria,
mundi praesentis frigola
hominum lucescentia,

undique conglobantibus
ad compagines ossibus,
animabus aethralibus
eisdem obviantibus
rursumque redeuntibus
debitis mansionibus.

Vagatur ex climactere
Orion caeli cardine
derelicto Virgilio,
astrorum splendidissimo,
per metas Thetis ignoti
orientalis circuli;
girans certis ambagibus
redit priscis reditibus,
Oriens post biennium
Vesperugo in vesperum;
sumpta in problematibus
tropicis intellectibus.

Xristo de caelis domino
descendente celsissimo
praefulgebit clarissimum
signum crucis et vexillum,
tectisque luminaribus
duobus principalibus
cadent in terram sidera
ut fructus de ficulnea,
eritque mundi spatium
ut fornacis incendium;
tunc in montium specubus
abscondent se exercitus.

Ymnorum cantionibus
sedulo tinnientibus,
tripudiis sanctis milibus
angelorum vernantibus,
quattuorque plenissimis
animalibus oculis
cum viginti felicibus
quattuor senioribus
coronas admittentibus
agni Dei sub pedibus,
laudatur tribus vicibus
Trinitas aeternalibus.

Zelus ignis furibundos
consumet adversarios
nolentes Christum credere
Deo a patre venisse.
nos vero evolabimus
obviam ei protinus
et sic cum ipso erimus
in diversis ordinibus
dignitatum pro meritis
praemiorum perpetuis
permansuri in gloria
a saeculis in saecula.

ANONYMOUS

c. 600

21. *Communion Hymn*

SANCTI venite, Christi corpus sumite,
sanctum bibentes quo redempti sanguinem,

Salvati Christi corpore et sanguine,
a quo refecti laudes dicamus Deo.

Hoc sacramento corporis et sanguinis
omnes exuti ab inferni faucibus.

Dator salutis, Christus filius Dei,
mundum salvavit per crucem et sanguinem.

Pro universis immolatus dominus
ipse sacerdos existit et hostia.

Lege praeceptum immolari hostias,
qua adumbrantur divina mysteria.

Lucis indultor et salvator omnium
praeclaram sanctis largitus est gratiam.

Accedunt omnes pura mente creduli,
sumant aeternam salutis custodiam.

Sanctorum custos, rector quoque, dominus,
vitae perennis largitor credentibus,

Caelestem panem dat esurientibus,
de fonte vivo praebet sitientibus.

Alpha et ω ipse Christus dominus
venit, venturus judicare homines.

ANONYMOUS

c. 500-700

22. *Hymn for the Dedication of a Church*

URBS beata Jerusalem dicta pacis visio,
quae construitur in caelis vivis ex lapidibus,
et angelis coornata ut sponsata comite,

Nova veniens e caelo, nuptiali thalamo
praeparata, ut sponsata copuletur domino;
plateae et muri ejus ex auro purissimo:

Portae nitent margaritis adytis patentibus,
et virtute meritorum illuc introducitur
omnis qui pro Christi nomen hic in mundo premitur.

Tunsionibus, pressuris expoliti lapides,
suis coaptantur locis per manum artificis,
disponuntur permansuri sacris aedificiis.

Angularis fundamentum lapis Christus missus est,
qui compage parietis in utroque nectitur,
quem Syon sancta suscepit, in quo credens permanet.

Omnis illa Deo sacra et dilecta civitas
plena modulis in laude et canore jubilo
trinum Deum unicumque cum favore praedicat.

Hoc in templo, summe Deus, exoratus adveni
et clementi bonitate precum vota suscipe,
largam benedictionem hic infunde jugiter.

Hic promereantur omnes petita acquirere
et adepta possidere cum sanctis perenniter,
paradisum introire translati in requiem.

Gloria et honor Deo usquequo altissimo
una patri filioque inclito paraclito,
cui laus est et potestas per aeterna saecula.

PAULUS DIACONUS

c. 725-800

23. *Hymn to Saint John the Baptist*

UT queant laxis REsonare fibris
MIra gestorum FAmuli tuorum
SOLve polluti LAbii reatum,
sancte Johannes.

Nuntius celso veniens Olympo
te patri magnum fore nasciturum,
nomen et vitae seriem gerendae
ordine promit.

Ille promissi dubius superni
perdidit promptae modulos loquelae;
sed reformasti genitus peremptae
organa vocis.

Ventris abstruso positus cubili,
senseras regem thalamo manentem;
hinc parens nati meritis uterque
abdita pandit.

Antra deserti teneris sub annis,
civium turmas fugiens, petisti
ne levi saltim maculare vitam
famine posses.

Praebuit hirtum tegimen camelus,
artubus sacris strophium bidentis;
cui latex haustum, sociata pastum
mella locustis.

Ceteri tantum cecinere vatum
corde praesago jubar adfuturum :
tu quidem mundi scelus auferentem
indice prodis.

Non fuit vasti spatium per orbis
sanctior quisquam genitus Johanne,
qui nefas saecli meruit lavantem
tingere lymphis.

O nimis felix meritique celsi,
nesciens labem nivei pudoris,
praepotens martyr, heremique cultor,
maxime vatum.

Serta ter denis alios coronant
aucta crementis, duplicata quosdam
trina centeno cumulata fructu
· te, sacer, ornant.

Nunc potens nostri meritis opimis
pectoris duros lapides repelle
asperum planans iter, et reflexos
dirige calles,

Ut pius mundi sator et redemptor
mentibus pulsa luvione puris
rite dignetur veniens sacratos
ponere gressus.

Gloria patri genitaeque proli
et tibi, compar utriusque semper
spiritus alme deus unus, omni
tempore saecli.

ANONYMOUS

? c. 800–900

24. *Ad Limina Apostolorum*

O ROMA nobilis, orbis et domina
cunctarum urbium excellentissima,
roseo martyrum sanguine rubea,
albis et virginum liliis candida;
salutem dicimus tibi per omnia,
te benedicimus—salve per saecula!

Petre, tu praepotens caelorum claviger,
vota precantium exaudi jugiter.
cum bis sex tribuum sederis arbiter,
factus placabilis judica leniter,
teque precantibus nunc temporaliter
ferto suffragia misericorditer.

O Paule, suscipe nostra precamina,
cujus philosophos vicit industria;
factus oeconomus in domo regia,
divini muneris appone fercula;
ut quae repleverit te sapientia
ipsa nos repleat tua per dogmata.

ANONYMOUS

? c. 800–900

25. *Forlorn!*

O ADMIRABILE Veneris idolum,
cujus materiae nihil est frivolum;
archos te protegat, qui stellas et polum
fecit, et maria condidit et solum.
furis ingenio non sentias dolum:
Clotho te diligat, quae bajulat colum.

ANONYMOUS

Saluto puerum non per hypothesim,
sed firmo pectore deprecor Lachesim,
sororem Atropos, ne curet haeresim.
Neptunum comitem habeas et Thetim
cum vectus fueris per fluvium Athesim.
quo fugis amabo, cum te dilexerim ?
miser quid faciam, cum te non viderim ?

Dura materies ex matris ossibus
creavit homines jactis lapidibus :
ex quibus unus est iste puerulus,
qui lacrimabiles non curat gemitus.
cum tristis fuero, gaudebit aemulus :
ut cerva rugio, cum fugit hinnulus.

ANONYMOUS

c. 800–50

26. *A Variation on the 'Lorica' Theme*

SANCTE sator, suffragator,
legum lator, largus dator,
jure pollens, es qui potens,
nunc in aethra firma petra,
a quo creta cuncta freta,
quae aplustra verrunt, flustra,
quando celox currit velox :
cujus numen crevit lumen,
simul solum, supra polum.
prece posco, prout nosco,
caeliarche Christe, parce,
et piacla, dira jacla,
trude taetra tua cetra,

quae capesso et facesso.
in hoc sexu, sarcis nexu,
Christi umbo meo lumbo
sit, ut atro cedat latro
mox sugmento fraudulento.
pater, parma, procul arma
arce hostis uti costis,
immo corde sine sorde:
tunc deinceps trux et anceps
catapulta cedat multa.
alma tutrix atque nutrix,
fulci, manus, me, ut sanus.
corde reo, prout queo,
Christo theo qui est leo,
dicam: "Deo grates cheo",
sicque beo me ab eo.

THEODULPH

d. 821

27. *Hymn for the Palm Sunday Procession*

GLORIA, laus et honor tibi sit, rex Christe, redemptor,
cui puerile decus prompsit hosanna pium.
Israel es tu rex, Davidis et inclita proles,
nomine qui in domini, rex benedicte, venis.
coetus in excelsis te laudat caelicus omnis
et mortalis homo et cuncta creata simul.
plebs Hebraea tibi cum palmis obvia venit;
cum prece, voto, hymnis adsumus ecce tibi.
hi tibi passuro solvebant munia laudis;
nos tibi regnanti pangimus ecce melos.

hi placuere tibi ; placeat devotio nostra,
rex pie, rex clemens, cui bona cuncta placent.
fecerat Hebraeos hos gloria sanguinis alti ;
nos facit Hebraeos transitus ecce pius.
inclita terrenis transitur ad aethera victis,
virtus a vitiis nos capit alma tetris.
nequitia simus pueri, virtute vieti ;
quod tenuere patres, da teneamus iter.
degeneresque patrum ne simus ab arte piorum,
nos tua post illos gratia sancta trahat.
sis pius ascensor, tuus et nos simus asellus,
tecum nos capiat urbs veneranda Dei.

WALAHFRID STRABO

c. 808–49

28. *The Monk's Garden in Spring-time*

CUM silvae foliis, montes quoque gramine pingui,
prataque conspicuis vernarent laeta virectis,
atriolum, quod pro foribus mihi parva patenti
area vestibulo solis convertit ad ortum,
urticae implerunt, campique per aequora parvi
illita ferventi creverunt tela veneno.
quid facerem ? tam spissus erat radicibus infra
ordo catenatis, virides ut texere lentis
viminibus crates stabuli solet arte magister,
ungula cornipedum si quando humore nocetur
collecto et putres imitatur marcida fungos.
ergo moras rumpens Saturni dente jacentes
aggredior glebas, torpentiaque arva revulsis
sponte renascentum complexibus urticarum
erigo et umbricolis habitata cubilia talpis

diruo, lumbricos revocans in luminis oras.
inde noti coquitur flabris solisque calore
areola et lignis ne diffluat obsita quadris
altius a plano modicum resupina levatur;
tota minutatim rastris contunditur uncis,
et pinguis fermenta fimi super insinuantur.
seminibus quaedam temptamus holuscula, quaedam
stirpibus antiquis priscae revocare juventae.

Denique vernali interdum conspergitur imbre
parva seges, tenuesque fovet praeblanda vicissim
luna comas : rursus si quando sicca negabant
tempora roris opem, culturae impulsus amore,
quippe siti metuens graciles torpescere fibras,
flumina pura cadis inferre capacibus acri
curavi studio, et propriis infundere palmis
guttatim, ne forte ferocior impetus undas
ingereret nimias, et semina jacta moveret.
nec mora, germinibus vestitur tota tenellis
areola et quamquam illius pars ista sub alto
arescat tecto, pluviarum et muneris expers
squaleat aerii, pars illa perennibus umbris
diffugiat solem, paries cui celsior ignei
sideris accessum lateris negat obice duri,
non tamen ulla sibi fuerant quae credita pridem
spe sine crementi pigro sub caespite clausit—
quin potius quae sicca fere et translata subactis
suscepit scrobibus, redivivo plena virore
restituit, reparans numeroso semina fructu.

ANONYMOUS

c. 800-900

29. *Star of the Sea*

AVE maris stella,
Dei mater alma
atque semper virgo,
felix caeli porta.

Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans nomen Evae.

Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.

Monstra esse matrem,
sumat per te precem
qui pro nobis natus
tulit esse tuus.

Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.

Vitam praesta puram,
iter para tutum,
ut videntes Jesum
semper collaetemur.

Sit laus Deo patri,
summum Christo decus,
spiritui sancto
honor, tribus unus.

ANGILBERT

c. 841

30. *The Battle of Fontenoy*

AURORA cum primo mane tetram noctem dividet,
sabbatum non illud fuit, sed Saturni dolium,
de fraterna rupta pace gaudet daemon impius.

Bella clamat, hinc et inde pugna gravis oritur,
frater fratri mortem parat, nepoti avunculus;
filius nec patri suo exhibet quod meruit.

Caedes nulla pejor fuit campo nec in Marcio;
fracta est lex christianorum sanguinis proluvio,
unde manus inferorum, gaudet gula Cerberi.

Dextera praepotens Dei protexit Hlotharium,
victor ille manu sua pugnavitque fortiter:
ceteri si sic pugnassent, mox foret concordia.

Ecce olim velut Judas salvatorem tradidit,
sic te, rex, tuique duces tradiderunt gladio:
esto cautus, ne frauderis agnus lupo praevio.

Fontaneto fontem dicunt, villam quoque rustici,
ubi strages et ruina Francorum de sanguine:
horrent campi, horrent silvae, horrent ipsi paludes.

Gramen illud ros et imber nec humectat pluvia,
in quo fortes ceciderunt, proelio doctissimi,
pater, mater, soror, frater, quos amici fleverant.

Hoc autem scelus peractum, quod descripsi rithmice,
Angelbertus ego vidi pugnansque cum aliis,
solus de multis remansi prima frontis acie.

Ima vallis retrospexi, verticemque jugeri,
ubi suos inimicos rex fortis Hlotharius
expugnabat fugientes usque forum rivuli.

Karoli de parte vero, Hludovici pariter
albent campi vestimentis mortuorum lineis,
velut solent in autumno albescere avibus.

Laude pugna non est digna, nec canatur melode :
oriens, meridianus, occidens et aquilo
plangant illos qui fuerunt illic casu mortui.

Maledicta dies illa, nec in anni circulo
numeretur, sed radatur ab omni memoria,
jubar solis illi desit, aurora crepusculo,

Noxque illa, nox amara, noxque dura nimium,
in qua fortes ceciderunt, proelio doctissimi,
pater, mater, soror, frater, quos amici fleverant.

O luctum atque lamentum ! nudati sunt mortui,
horum carnes vultur, corvus, lupus vorant acriter :
horrent, carent sepulturis, vanum jacet cadaver.

Ploratum et ululatum nec describo amplius :
unusquisque quantum potest restringatque lacrimas,
pro illorum animabus deprecemur dominum.

? HRABANUS MAURUS

d. 856

31. *Come, Holy Ghost*

VENI creator spiritus,
mentes tuorum visita,
imple superna gratia
quae tu creasti corpora.

Qui paracletus diceris,
donum Dei altissimi,
fons vivus, ignis, caritas
et spiritalis unctio.

Tu septiformis munere,
dextrae Dei tu digitus,
tu rite promisso patris
sermone ditans guttura.

Accende lumen sensibus,
infunde amorem cordibus,
infirma nostri corporis
virtute firmans perpeti.

Hostem repellas longius
pacemque dones protinus,
ductore sic te praevio
vitemus omne noxium.

Per te sciamus da patrem
noscamus atque filium,
te utriusque spiritum
credamus omni tempore.

Praesta, pater piissime,
patrique compar unice
cum spiritu paraclito
regnans per omne saeculum.

GODESCALC

c. 805-69

32. *How shall we sing the Lord's Song in a strange land?*

UT quid jubes, pusiole,
quare mandas, filiole,
carmen dulce me cantare,
cum sim longe exul valde
intra mare?
o cur jubes canere?

Magis mihi, miserule,
flere libet, puerule,
plus plorare quam cantare
carmen tale, jubes quale
amor care.
o cur jubes canere?

Mallem scias, pusillule,
ut velles tu, fratercule,
pio corde condolere
mihi atque prona mente
conlugere.
o cur jubes canere?

Scis, divine tyruncule,
scis, superne clientule,
hic diu me exulare,
multa die sive nocte
tolerare.
o cur jubes canere ?

Scis captivae plebiculae
Israeli cognomine
praeceptum in Babylone
decantare extra longe
fines Judae.
o cur jubes canere ?

Non potuerunt utique,
nec debuerunt itaque
carmen dulce coram gente
alienae nostri terrae
resonare.
o cur jubes canere ?

Sed quia vis omnimode,
consodalis egregie,
canam patri filioque
simul atque procedente
ex utroque.
hoc cano spontanee.

Benedictus es, domine,
pater nate, paraclite,
deus trine, deus une,
deus summe, deus pie,
deus juste.
hoc cano spontanee.

Exul ego diuscule
hoc in mare sum, domine:
annos nempe duos fere
nosti fore, sed jam jamque
miserere.
hoc rogo humillime.

Huïc cano ultronee
interim cum pusione;
psallam ore, psallam mente,
psallam die, psallam nocte,
carmen dulce
tibi, rex piissime.

ANONYMOUS

800–900

33. *Hymn for Septuagesima*

ALLELUIA dulce carmen, vox perennis gaudii,
alleluia laus suavis est choris caelestibus,
quod canunt Dei manentes in domo per saecula.

Alleluia laeta mater concinis Jerusalem,
alleluia vox tuorum civium gaudentium:
exules nos flere cogunt Babylonis flumina.

Alleluia non meremur nunc perenne psallere,
alleluia nos reatus cogit intermittere;
tempus instat, quo peracta lugeamus crimina.

Unde supplices precamur te, beata Trinitas,
ut tuum nobis videre pascha des in aethere,
quo tibi laete canemus alleluia perpetim.

ST. DONATUS

c. 829–76

34. *Ireland in the Golden Age*

FINIBUS occiduis describitur optima tellus
nomine et antiquis Scottia scripta libris.
dives opum, argenti, gemmarum, vestis et auri.
commoda corporibus, aere, putre solo.
melle fluit pulchris et lacte Scottia campis,
vestibus atque armis, frugibus, arte, viris.
ursorum rabies nulla est ibi, saeva leonum
semina nec umquam Scottica terra tulit.
nulla venena nocent nec serpens serpit in herba
nec conquesta canit garrula rana lacu.
in qua Scottorum gentes habitare merentur,
inclita gens hominum milite, pace, fide.

ANONYMOUS

888

35. *Odo, Count of Paris*

ODO princeps altissime
regumque potentissime,
regale sceptrum suscipe
longo regendum tempore.

Te crux divina muniat,
te virtus alma protegat,
te neuma sacrum repleat
et ad superna dirigat.

Sis Deo dignus ut Abel,
sis fidelis ut Samuel,
sic judices ut Daniel,
et credas ut Nathanael.

Vivendo vivas ut Enoch,
pacificus uti Sadoc,
sis benedictus ut Jacob,
sanctissimus ut fuit Job.

Sis eloquens ut Abraam,
benedictus ut Balaam,
robustus ut Geroboam,
aedifices ut Joatam.

Sis sapiens ut Salomon,
fortissimus sicut Samson,
pulcherrimus ut Absolon,
et cautus sicut Gedeon.

Monarcha sis ut Julius,
sed Deo dignus melius,
ut David, rex mitissimus,
et Judas, victor optimus.

Ut Alexander Maximus
pugnator sis aptissimus,
tibique sit contrarius
ceu fugiens Pompegius.

Qui mea laudant carmina,
pigmenta bibant dulcia;
quibusque sint contraria,
spumosa detur sicera.

Amen resultet Gallia,
amen cantet Burgundia,
Bigorni regni spacia,
Wasconia et Teutonia.

ANONYMOUS

c. 892

36. *A Prayer for the Defence of Modena*

O TU, qui servas armis ista moenia,
noli dormire, moneo, sed vigila !
dum Hector vigil extitit in Troïa,
non eam cepit fraudulenta Graecia :
prima quiete dormiente Troïa
laxavit Sinon fallax claustra perfida :

Per funem lapsa occultata agmina
invadunt urbem et incendunt Pergama.
vigili voce avis anser candida
fugavit Gallos ex arce Romulea,
pro qua virtute facta est argentea
et a Romanis adorata ut dea.

Nos adoremus celsa Christi numina ;
illi canora demus nostra jubila,
illius magna fisi sub custodia
haec vigilantes jubilemus carmina :
divina, mundi rex Christe, custodia,
sub tua serva haec castra vigilia.

Tu murus tuis sis inexpugnabilis,
sis inimicis hostis tu terribilis.
te vigilante nulla nocet fortia,
qui cuncta fugas procul arma bellica.
tu cinge nostra haec, Christe, munimina,
defendens ea tua forti lancea.

ANONYMOUS

Sancta Maria, mater Christi splendida,
haec cum Johanne, Theotocos, impetra ;
quorum hic sancta venerantur pignora
et quibus ista sunt sacrata limina ;
quo duce victrix est in bello dextera
et sine ipso nihil valent jacula.

Fortis juventus, virtus audax bellica,
vestra per muros audiantur carmina ;
et sit in armis alterna vigilia,
ne fraus hostilis haec invadat moenia :
resultet echo ' Comes, eja vigila ',
per muros ' Eja ' dicat echo ' vigila '.

ANONYMOUS

c. 900

37. *The Annunciation*

MISSUS sacer a supernis ad Mariam angelus
castitatis pubertatem dictis his affatus est :
' Ave, virgo gloriosa, plena Dei gratia !

Spiritus divinus tuam implet innocentiam,
regum rex egrediatur ut de tuo utero
tanquam sponsus speciosus de cubili proprio.

En concipies, Maria, pariesque filium,
radius quem solis atque luna tremit aurea,
pelagi metuunt aquae terraeque substantia.'

Angelo haec prosequente monitis dulcissimis,
virgo credidit et dixit : ' En ancilla domini :
fiat mihi ut dixisti, et sim genetrix Dei.'

Modulis nos ergo, fratres, dulcibus et consonis
hominis Deique matrem salutemus virginem
ut suam pro nobis prolem deprecetur jugiter.

Salve semper benedicta tu in mulieribus,
quae papilla Deum nostrum lactavisti carnea,
quem gestare meruisti inter sacra viscera.

O Maria, puellarum omnium sanctissima,
aufer clades famulorum malaque praesentia,
quae pro vita criminosa patimur assidue.

Unde supplices rogamus, tua prece subleva
filioque repraesenta in aeterna gloria,
quos interna reos mortis facit conscientia.

Praestet hoc pater aeternus atque unigenitus
procedensque ab utroque spiritus paraclitus,
est Deus qui semper unus per aeterna saecula.

ST. NOTKER BALBULUS

d. 912

38. *Benedicite Omnia Opera*

CANTEMUS cuncti
melodum nunc alleluia :
in laudibus aeterni regis
haec plebs resultet alleluia :
hoc denique caelestes chori
cantent in altum alleluia :
hoc beatorum
per prata paradisiaca
psallat concentus alleluia :

quin et astrorum
micantia luminaria
jubilent altum alleluia :
nubium cursus,
ventorum volatus,
fulgurum coruscatio
et tonitruum sonitus
dulce consonent simul alleluia :
fluctus et undae,
imber et procellae,
tempestas et serenitas,
cauma, gelu, nix, pruinae,
saltus, nemora pangant alleluia :
hinc variae volucres
creatorem
laudibus concinite cum alleluia :
ast illinc respondeant
voces altae
diversarum bestiarum alleluia :
istinc montium
celsi vertices sonent alleluia :
illinc vallium
profunditates saltent alleluia :
tu quoque maris
jubilans abysse, dic alleluia :
necnon terrarum
molis immensitates alleluia :
nunc omne genus
humanum laudans exultet alleluia :
et creatori
grates frequentans consonet alleluia :
hoc denique nomen audire
jugiter delectatur alleluia :

hoc etiam carmen caeleste
comprobat ipse Christus alleluia :
nunc vos, o socii,
cantate laetantes alleluia :
et vos pueruli
respondete semper alleluia :
nunc omnes canite simul alleluia :
Domino alleluia :
Christo Pneumatique alleluia :
laus Trinitati aeternae,
alleluia, alleluia, alleluia.

ANONYMOUS

c. 910

39. *Sequence for the First Sunday in Advent*

SALUS aeterna,
indeficiens mundi vita,
lux sempiterna,
et redemptio vere nostra,

Condolens humana
perire saecla
per temptantis numina,
non linquens excelsa
adisti ima
propria clementia.

Mox tua spontanea
gratia,
assumens humana,
quae fuerant perdita
omnia
salvasti terrea,
ferens mundo gaudia.

Tu animas et corpora
nostra, Christe, expia,
ut possideas lucida
nosmet habitacula.

Adventu primo justifica,
in secundo nosque libera.

Ut, cum facta
luce magna
judicabis omnia,
compti stola
incorrupta
nosmet tua

Subsequamur mox vestigia
quocumque visa.

?EUGENIUS VULGARIS

c. 910

40. *The Parliament of Fowls*

SUNT saecla praeclarissima,
sunt prata vernantissima,
formosa gaudent omnia,
sunt grata nostri moenia.

Laetentur ergo somata
et rideant praecordia,
amor petens finitima
sint cuncta vitulantia.

Phoebus rotat per tempora
torquens polorum lumina;
somnum susurrant flumina,
aves canunt et dulcia.

Turtur prior dans oscina,
rauce sonat post ardea ;
sistema miscens merula,
olos implet croëmata.

Myrto sedens lusciola,
'Vos cara', dicens, 'pignora,
audite matris famina,
dum lustrat aether sidera.

Cantans mei similia,
canora prolis germina,
cantu Deo dignissima
tractim refrange guttura.

Tu namque plebs laetissima,
tantum Dei tu psaltria
divina cantans cantica
per blanda cordis viscera.

Materna jam nunc formula
ut rostra vincas plumea,
futura vocis organa
contempera citissima.'

Hoc dixit, et mox jubila
secuntur subtilissima ;
melum fit voce tinnula
soporans mentis intima.

Densantur hinc spectacula,
accurrit omnis bestia,
leaena, lynx et dammula,
caudata stans vulpecula.

Pisces relinquunt aequora,
et vada sunt retrograda ;
pulsando Codrus ilia
praegnas adest invidia,

auro sedet rex aquila,
circum cohors per agmina,
gemmata pavo tergora,
cornix subest et garrula.

Corvina quin centuria,
ardet phalans et milvea ;
de marte tractant omina,
vincatur ut lusciola.

Palumbes at juvencula
praesumit e victoria ;
gallus prior cum merula
disrumpta plangunt ilia ;

Cicadis inflans jecora
campo crepat misellula ;
palmam tenet lusciola
versus trahens per sibila.

Turbata gens tum rostrea,
exsanguis hinc et aquila ;
frigescit, in praecordia
virtusque cedit ossea.

Praeco fugae fit ulula
urgens gradi per abdita,
pudore mens ne conscia
poenas luat per saecula.

Tunc versa castra plumea
sparsim legunt aumatia
auraeque fissa flamina,
petuntur tecta silvea.

ANONYMOUS

926–34

41. *A Letter to King Athelstan*

CARTA, dirige gressum per maris et navium
tellurisque spatium ad regis palatium;
regem primum saluta, reginam et clitonem,
clerum quoque, comites armigeros milites:

Quorum rex cum ista perfecta Saxonia
vicit rex Aethelstanus per facta gloriosa
ille Sictric defunctum armatum in proelio,
Saxonum exercitus per totum Bryttanium,

Constantinus, rex Scottorum et velum Bryttanium,
salvando regis Saxonum fidelis servitia.
dic, ut rex Aethelstanus per Petri praeconia
sit sanus, sit longaevus salvatoris gratia.

ANONYMOUS

c. 950

42. *'Come live with me and be my love'*

JAM dulcis amica venito
quam sicut cor meum diligo;
intra in cubiculum meum
ornamentis cunctis ornatum.

Ibi sunt sedilia strata
atque velis domus parata,
floresque in domo sparguntur
herbaeque fragrantes miscentur.

Est ibi mensa apposita
universis cibis onusta;
ibi clarum vinum abundat
et quidquid te, cara, delectat.

Ibi sonant dulces symphoniae
inflantur et altius tibiae;
ibi puer et docta puella
canunt tibi carmina bella.

Hic cum plectro citharam tangit,
illa melos cum lyra pangit;
portantque ministri pateras
pigmentatis poculis plenas.

'Ego fui sola in silva
et dilexi loca secreta;
frequenter effugi tumultum
et vitavi populum multum.'

Jam nunc veni, soror electa
et prae cunctis mihi dilecta,
lux meae clara pupillae
parsque major animae meae.

'Non me juvat tantum convivium
quantum praedulce colloquium,
nec rerum tantarum ubertas
ut dilecta familiaritas.'

ANONYMOUS

Jam nix glaciesque liquescit,
folium et herba virescit;
Philomela jam cantat in alto,
ardet amor cordis in antro.

Carissima, noli tardare;
studeamus nos nunc amare:
sine te non potero vivere,
jam decet amorem perficere.

Quid juvat differre, electa,
quae sunt tamen post facienda?
fac cito quod eris factura,
in me non est aliqua mora.

ANONYMOUS

c. 1000

43. *Sequence for Christmas*

LAETABUNDUS
exsultet fidelis chorus,
alleluia;

Regem regum
intactae profudit torus;
res miranda.

Angelus consilii
natus est de virgine,
sol de stella,

Sol occasum nesciens,
stella semper rutilans,
semper clara.

Sicut sidus radium,
profert virgo filium
pari forma;

Neque sidus radio
neque mater filio
fit corrupta.

Cedrus alta Libani
conformatur hyssopo
valle nostra;

Verbum, mens altissimi,
corporari passum est
carne sumpta.

Isaïas cecinit;
synagoga meminit,
nunquam tamen desinit
esse caeca;

Si non suis vatibus,
credat vel gentilibus
Sibyllinis versibus
haec praedicta.

Infelix, propera,
crede vel vetera;
cur damnaberis,
gens misera?

Quem docet litera,
natum considera;
ipsum genuit
puerpera.

ANONYMOUS

c. 1000

44. *A Maiden's Complaint in Spring-time*

LEVIS exsurgit zephyrus
et sol procedit tepidus;
jam terra sinus aperit,
dulcore suo diffluit.

Ver purpuratum exiit,
ornatus suos induit;
aspergit terram floribus,
ligna silvarum frondibus.

Struunt lustra quadrupedes,
et dulces nidos volucres;
inter ligna florentia
sua decantant gaudia.

Quod oculis dum video
et auribus dum audio,
hëu, pro tantis gaudiis,
tantis inflor suspiriis.

Cum mihi sola sedeo
et haec revolvens palleo,
si forte caput sublevo,
nec audio nec video.

Tu saltim, veris gratia,
exaudi et considera
frondes, flores et gramina;
nam mea languet anima.

45. *Heriger and the Man who had been to Heaven*

HERIGER, urbis
Maguntiensis
antistes, quendam
vidit prophetam
qui ad infernum
se dixit raptum.

Inde cum multas
referret causas,
subjunxit totum
esse infernum
accinctum densis
undique silvis:

Heriger illi
ridens respondit:
'Meum subulcum
illuc ad pastum
nolo cum macris
mittere porcis.'

Vir ait falsus:
'Fui translatus
in templum caeli,
Christumque vidi
laetum sedentem
et comedentem.

Johannes Baptista
erat pincerna,
atque praeclari
pocula vini
porrexit cuncti
vocatis sanctis.'

Heriger ait :
' Prudenter egit
Christus Johannem
ponens pincernam,
quoniam vinum
non bibit unquam.'

[A stanza is here lost, in which the man says that St. Peter was the head cook.]

' Mendax probaris
cum Petrum dicis
illic magistrum
esse cocorum,
est quia summi
janitor caeli.

Honore quali
te Deus caeli
habuit ibi ?
ubi sedisti ?
volo ut narres
quid manducasses.'

Respondit homo :
' Angulo uno
partem pulmonis
furabar cocis ;
hoc manducavi,
atque recessi.'

Heriger illum
jussit ad palum
loris ligari
scopisque caedi,
sermone duro
hunc arguendo :

ANONYMOUS

'Si te ad suum
invitet pastum
Christus, ut secum
capias cibum,
cave ne furtum
facias spurcum.'

WIPO

c. 1040

46. *Sequence for Easter (1)*

VICTIMAE paschali
laudes immolent Christiani.
agnus redemit oves:
Christus innocens patri
reconciliavit peccatores.

Mors et vita duello
conflixere mirando:
dux vitae mortuus
regnat vivus.

Dic nobis, Maria,
quid vidisti in via?

'Sepulchrum Christi viventis
et gloriam vidi resurgentis;
angelicos testes,
sudarium et vestes:
surrexit Christus spes mea;
praecedet vos in Galilaea.'

Credendum est magis soli
Mariae veraci
quam Judaeorum
turbae fallaci.

Scimus Christum surrexisse
ex mortuis vere :
tu nobis, victor
rex miserere.

? ST. PETER DAMIAN

d. 1072

47. *My Beloved at the Door*

QUIS est hic
qui pulsat ad ostium,
noctis rumpens somnium ?
me vocat : 'O
virginum pulcherrima,
soror, conjunx,
gemma splendidissima,
cito surgens
aperi, dulcissima.

Ego sum
summi regis filius,
primus et novissimus,
qui de caelis
in has veni tenebras
liberare
captivorum animas,
passus mortem
et multas injurias.'

Mox ego
dereliqui lectulum :
concurri ad pessulum
ut dilecto
tota domus pateat,
et mens mea
planissime videat
quem videre
maxime desiderat.

At ille
jam inde transierat,
ostium reliquerat :
quid ego,
miserrima, quid facerem ?
lacrimando
sum secuta juvenem
manus cujus
plasmaverunt hominem.

Vigiles
urbis invenerunt me,
exspoliaverunt me ;
abstulerunt
et dederunt pallium ;
cantaverunt
mihi novum canticum,
quo in regis
inducar palatium.

1035-1123

48. *Prayer to the Blessed Virgin Mary*

STELLA maris, quae sola paris sine conjuge prolem,
justitiae clarum specie super omnia solem,
gemma decens, rosa nata recens, perfecta decore,
mella cavis inclusa favis imitata sapore
omnimodos tuus almus odos praecellit odores;
exsuperat, quos ver reserat, tua gratia flores.
corporeus te, casta, Deus conceptus inundat,
exoriens, passus, moriens nos crimine mundat.
ut miseros trahat ad superos, venit altus ad ima;
eripitur, dum mors moritur, plasmatio prima.
eximium fuit hoc nimium tibi, sancta virago,
virgineum quod per gremium patris exit imago.
amplexus solet hic sexus sentire pudendos,
ut paribus de seminibus queat edere flendos,
tu vero praegnans utero servansque pudorem
producis dominum lucis vitaeque datorem.
luciferi mater pueri, te mundus adorat,
te precibus, te carminibus devotus adorat.
post dominum tu spes hominum, quos conscia mordet
mens sceleris, quae per veneris contagia sordet.
supplicium post judicium removeto gehennae,
Elisios concede pios habitare perenne.

c. 1075

49. *The Paragon of Maidens*

'SISTE, puella, gradum per amoenum postulo Padum
et per aquas alias tam cito ne salias.
siste, puella, precor per terram, quaeso, per aequor;
si loqueris soli, nil patiere doli.
vestitus, cultus, pulcher super omnia vultus
te generis clari comprobat ore pari.
ex stellis frontis pares germana Phetontis,
Juno tibi cedit, de Jove quando redit.
dic, dic prudentes qui te genuere parentes
et generis ritum dic patriaeque situm.'
Non stupefacta parum reputans nimis istud amarum
sic timet ipsa loqui sicut ab igne coqui.
sprevit, vitavit, caput inclinando negavit,
vix vocem rupit quam retinere cupit.
'Si de prole voles, decorat me regia proles;
nobilis est mater, nobilis ipse pater.
si proavos quaeris, dis vim fecisse videris,
sanguine de quorum me sapit omne forum.
ne super hoc erra, genuit me Troïca terra,
terra dicata deo nota parente meo.
sed fugiens quendam cupientem figere mendam
hunc circa fluvium floris amo studium' . . .
'Lucifer ut stellis, sic es praelata puellis;
in praelativis est sua forma nivis.
constat et est clarum: superas genus omne rosarum;
sit judex aequus, tu geris omne decus.
dum flavos humeris crines sparsisse videris
et pro velle jacis, me sine mente facis.

cerni quando sinis frontem religamine crinis,
haec etiam crebras luce fugat tenebras.
sunt oculi digni gemini ceu lumina signi;
nulla supercilio pars datur in vicio.
dona referre genae nostrae nequit usus avenae;
lingua nequit vatum scribat ut omne datum.
ad solis morem facies tua nacta colorem;
hanc quotiens videam, cogit ut astupeam.
cum species oris rosei datur esse coloris,
ni datur os ori, tunc datur esse mori,
cum gula candescat super hancque monile rubescat,
haec ego dum video, dulciter invideo.'

REGINALD

c. 1100

50. *As many as . . .*

QUOT sunt horae et quot morae,
quot annorum spatia,
quot sunt laudes et quot fraudes,
quot in caelis gaudia,
quot sunt visus et quot risus
quot virorum studia;

Quot sunt montes et quot fontes
et quot ignes aetheris,
quot sunt apes et quot dapes
et quot aves aeris,
quot sunt metus et quot fletus,
quot labores miseris;

Quot sunt lares et quot pares,
quot per mundum flumina,
quot sunt boves et quot oves,
quot in pratis germina,
quot sunt stillae et quot villae,
quot villarum nomina ;

Quot sunt leges et quot greges
et quot frondes arborum,
quot sunt valles et quot calles
et quot umbrae nemorum,
quot sunt manes et quot canes
et momenta temporum ;

Quot sunt formae et quot normae,
quot in terris homines,
quot sunt luctus et quot fluctus,
quot in mari turbines,
quot sunt grues et quot sues
et quot vitae ordines ;

Quot sunt stellae et quot velle,
quot in castris milites,
quot sunt rura et quot jura,
quot in orbe divites,
quot sunt fures et quot mures,
quot in agris limites ;

Quot sunt patres et quot matres
et quot matrum pueri,
quot sunt rogi et quot logi,
quot metrorum numeri,
quot sunt poenae, quot catenae
quot in orco miseri ;

Quot sunt mores, quot colores
et quot rerum species,
quot sunt vites et quot lites,
quot bellorum acies,
quot sunt mortes et quot sortes,
quot malorum rabies :

Tot honores, tot favores
et tot laudum titulos
Malcho demus et cantemus
dulces illi modulos,
qui ut bonus sic patronus
nos agnoscat famulos.

Voce rauca scripsi pauca ;
Malche, grata sumito,
meque Deo gratum meo
tua prece facito.
his consisto, versu isto
Malchi carmen limito.

Alpha Deus initium,
ω sit finis et praemium.

SIGEBERT OF GEMBLOUX

d. 1112

51. *Corona virginum*

HINC virginalis sancta frequentia,
Gertrudis, Agnes, Prisca, Cecilia,
Lucia, Petronilla, Tecla,
Agatha, Barbara, Juliana,

Multaeque, quarum nomina non lego
aut lecta nunc his addere neglego,
dignas Deo quas fecit esse
integritas animae fidesque.

Tali magistra vel duce praevia
abominantes terrea gaudia,
in carne praeter carnis usum
angelicam tenuere vitam :

Hae pervagantes prata recentia
pro velle quaerunt serta decentia,
rosas legentes passionis
lilia vel violas amoris.

ANONYMOUS

c. 1120

52. *Phyllis and Flora*

ANNI parte florida, caelo puriore,
picto terrae gremio vario colore,
dum fugaret sidera nuntius Aurorae,
liquit somnus oculos Phyllidis et Florae.

Placuit virginibus ire spatiatum,
nam soporem rejicit pectus sauciatum ;
aequis ergo gressibus exeunt in pratum,
ut et locus faciat ludum esse gratum.

Eunt ambae virgines et ambae reginae,
Phyllis coma libera, Flora compto crine ;
non sunt formae virginum, sed formae divinae,
et respondent facies luci matutinae.

Nec stirpe nec facie nec ornatu viles,
et annos et animos habent juveniles,
sed sunt pares impares et pares hostiles,
nam huic placet clericus, illi placet miles.

Non est differentia corporis aut oris,
omnia similia sunt intus et foris ;
sunt ejusdem habitus et ejusdem moris :
sola differentia modus est amoris.

Susurrabat modice ventus tempestivus,
locus erat gramine viridi festivus,
et in ipso gramine defluebat rivus
vivus atque garrulo murmure festivus.

Ut puellis noceat calor solis minus,
fuit juxta rivulum spatiosa pinus,
venustata foliis, late pandens sinus,
nec intrare poterat calor peregrinus.

Consedere virgines, herba sedem dedit ;
Phyllis prope rivulum, Flora longe sedit ;
et dum sedit utraque, et in sese redit,
amor corda vulnerat et utramque laedit.

Amor est interius latens et occultus,
et corde certissimos elicit singultus ;
pallor genas inficit, alterantur vultus,
sed in verecundia furor est sepultus.

Phyllis in suspirio Floram deprehendit ;
istam de consimili Flora reprehendit ;
altera sic alteri mutuo rependit,
tandem morbum detegit et vulnus ostendit.

Ille sermo mutuus multum habet morae,
et est quaedam series tota de amore ;
amor est in animis, amor est in ore ;
tandem Phyllis incipit, et arridet Florae.

' Miles ', inquit, ' inclite, mea cura, Paris,
ubi modo militas ? ubi nunc moraris ?
o vita militiae, vita singularis,
sola digna gaudiis Dionaei laris ! '

Dum puella militem recolit amicum,
Flora ridens oculos jacit in obliquum,
et in risu loquitur verbum inimicum :
' Amas et quem poteras dicere mendicum.

sed quid, Aristoteles, facis, mea cura,
res creata pulchrior omni creatura,
quem beavit omnibus gratiis natura ?
o sola felicia clericorum jura ! '

Floram Phyllis arguit de sermone duro,
et sermone loquitur Floram commoturo,
nam, ' Ecce virguncula ' inquit ' corde puro,
cujus pectus nobile servit Epicuro !

Surge ' inquit ' misera de furore foedo,
solum esse clericum Epicurum credo :
nihil elegantiae clerico concedo,
cujus implent latera moles et pinguedo.

A castris Cupidinis cor habet remotum,
qui somnum desiderat et cibum et potum.
o puella nobilis, omnibus est notum
quam sit longe militis ab hoc voto votum.

Solis necessariis miles est contentus,
somno, cibo, potui non vivit intentus;
amor illi prohibet ne sit somnolentus;
potus, cibus militis—amor et juventus!

Quis amicos copulet nostros loro pari?
lex, natura prohibet illos copulari:
meus novit ludere, tuus epulari;
meo semper proprium dare, tuo dari.'

Haurit Flora sanguinem vultu verecundo
et apparet pulchrior in risu jocundo;
tandem in eloquio reserat facundo
corde quae conceperat artibus fecundo.

'Satis plus quam deceat, Phyllis, es astuta,
nimis es eloquio velox et acuta,
sed non efficaciter verum prosecuta
dicis quod praevaleat lilio cicuta.

Dixisti de clerico quod indulget sibi,
servum somni nominas et potus et cibi:
sic solet ab invido probitas describi;
ecce parum patere, respondebo tibi.

Tot et tanta, fateor, sunt amici mei,
quod nunquam incogitat alienae rei;
cellae mellis, olei, Cereris, Lyaei,
aurum, gemmae, pocula famulantur ei.

In tam dulci copia vitae clericalis
quod non potest aliqua pingi voce talis,
volat et duplicibus amor plaudit alis,
amor indeficiens, amor immortalis.

Sentit tela Veneris et amoris ictus,
non est tamen clericus macer aut afflictus,
quippe nulla copiae parte derelictus,
cui respondet animus dominae non fictus.

Macer est et pallidus tuus praeelectus,
pauper, et vix pallio sine pelle tectus;
non sunt artus validi nec robustum pectus,
nam cum causa deficit, deest et effectus.

Turpis est pauperies imminens amanti;
quid praestare poterit miles postulanti?
sed dat multa clericus et ex abundanti,
tantae sunt divitiae redditusque tanti.'

Florae Phyllis objicit: 'Multum es perita
in utroque studio, in utraque vita:
satis probabiliter es pulchre mentita,
sed haec altercatio non quiescet ita.

orbem cum laetificat hora lucis festae,
tunc apparet clericus satis inhoneste
in tonsura capitis et in atra veste,
portans testimonium voluntatis maestae.

Non est adhuc fatuus aut omnino caecus
cuï non appareat militare decus:
tuus est in otio, quasi brutum pecus;
meum tegit galea, meum portât equus.

Meus armis dissipat inimicas aedes,
et si forte praelium solus init pedes
dum tenet bucephalum suus Ganymedes,
ille me commemorat inter ipsas caedes.

Redit fusis hostibus et pugna confecta,
et me saepe respicit galea rejecta ;
ex his et ex aliis ratione recta
est vita militiae mihi praeelecta.'

Movit iram Phyllidis et pectus anhelum,
et remittit multiplex illi Flora telum :
'Frustra' inquit 'loqueris, os ponens in caelum,
et per acum niteris trahere camelum.

Mel pro felle deseris et pro falso verum,
approbans militiam, reprobando clerum.
facit amor militem strenuum aut ferum ?
non, immo pauperies et defectus rerum.

Multis est calamitas militis attrita ;
sors illius dura est et in arcto sita,
cujus est in pendulo dubioque vita,
ut habere valeat vitae requisita.

Pulchra Phyllis, utinam sapienter ames,
nec veris sententiis amplius reclames :
tuum domat militem sitis atque fames,
quibus mortis petitur et inferni trames.

Non dicas opprobrium si cognoscas morem,
vestem nigram clerici, comam breviorem ;
habet ista clericus ad summum honorem,
ut sese significet omnibus majorem.

Universa clerico constat esse prona,
et signum imperii portat in corona :
imperat militibus et largitur dona ;
famulante major est imperans persona.

Otiosum clericum semper esse juras;
viles spernit operas, fateor, et duras:
sed cum ejus animus evolat ad curas,
caeli vias dividit et rerum naturas.

Meus est in purpura, tuus in lorica,
tuus est in praelio, meus in lectica;
ubi gesta principum relegit antiqua,
scribit, quaerit, cogitat totum de amica.

Quid Dione valeat et amoris deus
primo novit clericus et instruxit meus;
factus est per clericum miles Cythereus:
illis et his modis est tuus sermo reus.'

Liquit Flora pariter vocem et certamen,
et sibi Cupidinis exigit examen;
Phyllis primum obstrepit, acquiescit tamen,
et probato judice redeunt per gramen.

Totum in Cupidine est certamen situm;
suum dicunt judicem verum et peritum,
quia juris noverit utriusque ritum:
jamjam sese praeparant ut eant auditum.

Pari forma virgines et pari colore,
pari voto militant et pari pudore,
Phyllis veste candida, Flora bicolore;
mulus vector Phyllidis erat, equus Florae.

Mulus quidem Phyllidis mulus erat unus
quem creavit, aluit, domuit Neptunus;
hunc post apri rabiem, post Adonis funus,
misit in solatium Cythereae munus.

Pulchrae matri Phyllidis et probae reginae
illum tandem praebuit Venus Hiberinae
eo quod indulserat operae divinae;
ecce Phyllis possidet datum laeto fine.

Congruebat nimium virginis personae;
pulcher erat, habilis, et staturae bonae,
qualem esse decuit quem a regione
tam longinqua miserat Nereus Dionae.

Qui de superpositis vel de freno quaerunt,
quod totum argenteum dentes muli terunt,
sciant quod haec omnia talia fuerunt
qualia Neptunium munus decuerunt.

Non decore caruit illa Phyllis hora,
sed satis apparuit dives et decora:
et non minus habuit utriusque Flora,
nam equi praedivitis freno domat ora.

Equus ille domitus Pegaseis loris
satis pulchritudinis habet et decoris,
pictus artificio varii coloris,
nam mixtus nigredini candor est oloris.

Loro fuit habilis aetatis primaevae,
et respexit paululum timide, non saeve;
cervix fuit ardua, coma sparsa leve;
auris parva, prominens pectus, caput breve.

Dorso pando jacuit virgini sessurae
spina, quae non senserat aliquid pressurae;
pede cavo, tibia recta, longo crure,
totus fuit sonipes studium naturae.

Equo superposita congruebat sella,
ebur enim medium clausit auri cella;
et cum essent quatuor sellae capitella,
venustavit singulum gemma velut stella.

Multa de praeteritis rebus et ignotis
erant mirabilibus ibi sculpta notis,
nuptiae Mercurii superis admotis,
foedus matrimonii, plenitudo dotis.

Nullus ibi locus est vacuus aut planus;
habet plus quam capiat animus humanus:
solus illam sculpserat aurifex Vulcanus;
vix haec suas credidit condidisse manus.

Praetermisso clipeo Mulciber Achillis
fabricavit phaleras, et indulsit illis;
ferraturam pedibus et frenum maxillis
et habenas addidit de sponsae capillis.

Sellam texit purpura subinsuta bysso,
quam Minerva, reliquo studio dimisso,
acantho texuerat et flore narcisso,
et per partes margine fimbria inciso.

Equitabant pariter ambae domicellae;
vultus verecundi sunt, et genae tenellae:
sic erumpunt lilia, sic rosae novellae,
sic decurrunt pariter duae caeli stellae.

Ad Amoris destinant ire paradisum;
dulcis ira commovet utriusque visum;
paris pulchritudinis decus est illisum;
fert Phyllis accipitrem manu, Flora nisum.

Parvo tractu temporis nemus est inventum.
ad ingressum nemoris murmurat fluentum;
ventus inde redolet myrrham et pigmentum;
audiuntur tympana citharaeque centum.

Quicquid potest hominis comprehendi mente,
totum ibi virgines audiunt repente;
vocum differentiae sunt illic inventae,
sonat diatessaron, sonat diapente.

Tympanum, psalterium, lyra symphonia
sonat, et mirabili plaudit harmonia;
sonant ibi phialae voce valde pia,
et buxus multiplici cantum edit via.

Sonant omnes volucrum linguae voce plena,
vox auditur merulae dulcis et amena;
corydalus garrulus, turtur, philomena
quae non cessat conqueri de transacta poena.

Instrumento musico, vocibus canoris,
tum diversi specie contemplata floris,
tum odoris gratia redundante foris,
conjectatur teneri thalamus Amoris.

Virgines introeunt modico timore,
et eundo propius crescunt in amore;
sonant quaeque volucrum proprio rumore,
accenduntur animi vario clamore.

Immortalis fieret ibi manens homo;
arbor ibi quaelibet suo gaudet pomo,
viae myrrha, cinnamo fragrant et amomo;
conjectari poterat dominus ex domo.

Vident choros juvenum et domicellarum,
singulorum corpora, corpora stellarum;
capiuntur subito corda puellarum
in tanto miraculo rerum novellarum.

Sistunt equos pariter et descendunt, paene
oblitae propositi sono cantilenae;
sed auditur iterum cantus philomenae,
et statim virgineae recalescunt venae.

Circa silvae medium locus est occultus,
ubi viget maxime suus deo cultus;
fauni, nymphae, satyri, comitatus multus,
tympanizant, concinunt ante dei vultus.

Portant thyma manibus et coronas florum;
Bacchus nymphas instruit et choros faunorum;
servant pedum ordines et instrumentorum,
sed Silenus titubat et salit in chorum.

Omnes urget senior asino pervectus
et in risu copiam solvit dei pectus;
clamat 'io!', remanet sonus imperfectus
viam vocis impedit vinum et senectus.

Inter haec aspicitur Cythereae natus:
vultus est sidereus, vertex est pennatus,
arcum laeva possidet et sagittas latus;
satis potest conjici potens et elatus.

Sceptro puer nititur floribus perplexo,
stillat odor nectaris de capillo pexo;
tres assistunt gratiae digito connexo,
et amoris calicem tenent genu flexo.

Appropinquant virgines et adorant tutae
deum venerabili cinctum juventute,
gloriantur numinis in tanta virtute;
quas deus considerans praevenit salute.

Causam viae postulat; aperitur causa,
et laudatur utraque tantum pondus ausa:
ad utramque loquitur: 'modo parum pausa,
donec res judicio reseretur clausa'.

Deus erat; virgines norunt deum esse:
retractari singula non fuit necesse;
equos suos deserunt et quiescunt fessae:
Amor suis imperat, judicent expresse.

Amor habet judices, Amor habet jura,
sunt Amoris judices Usus et Natura;
istis tota data est curiae censura,
quoniam praeterita sciunt et futura.

Eunt, et justitiae ventilant vigorem,
ventilant, et retrahunt curiae rigorem
secundum scientiam et secundum morem:
ad amorem clericum dicunt aptiorem.

Comprobavit curia ditionem juris,
et teneri voluit etiam futuris:
parum ergo praecavent rebus nocituris,
qui sequuntur militem et fatentur pluris.

53. *Hymn for Saint Samson*

SANSONI superis associato
in caelis etiam glorificato,
pangamus socii cantica grata
ut simus domino templa sacrata,
sorde remota

Sanson naufragio carnis in isto
domino studuit vivere Christo:
nudo vestis erat, largus egeno,
fundebatque Deo pectore pleno
congrua vota.

Ergo signipotens atque modestus
illuxit populis ut vir honestus,
praesul quippe Deo turificabat,
vel sese potius sacrificabat
cordis in ara.

Gaude metropolis aula Dolensis,
Sanson dux tuus est atque Britannis,
qui nunc in superis jure locatus
ut sol irradiat mirificatus
atria clara.

Laus individuae sit deitati,
laus sit summa patri, laus quoque proli;
laus sit spiritui cuncta replenti,
laus regum domino cuncta regenti
omne per aevum.

c. 1130–40

54. *The Better Land*

HORA novissima, tempora pessima sunt, vigilemus.
ecce minaciter imminet arbiter ille supremus:
imminet, imminet, ut mala terminet, aequa coronet,
recta remuneret, anxia liberet, aethera donet,
auferat aspera duraque pondera mentis onustae,
sobria muniat, improba puniat, utraque juste.
ille piissimus, ille gravissimus ecce venit rex:
surgat homo reus, instat homo Deus, a patre judex.
surgite, currite simplice tramite, quique potestis;
rex venit ocius, ipseque conscius ipseque testis. . . .
Curre, vir optime, lubrica reprime, praeter honesta;
fletibus angere, flendo merebere caelica festa.
luce replebere jam sine vespere, jam sine luna;
lux nova, lux ea, lux erit aurea, lux erit una.
cum sapientia sive potentia patria tradet
regna patri sua, tunc ad eum tua semita vadet:
tunc nova gloria pectora sobria clarificabit,
solvet enigmata veraque sabbata continuabit.
liber ab hostibus et dominantibus ibit Hebraeus;
liber habebitur, et celebrabitur hinc jubilaeus.
patria luminis, inscia turbinis, inscia litis
cive replebitur, amplificabitur, Israelitis:
patria splendida terraque florida, libera spinis,
danda fidelibus est ibi civibus, hic peregrinis.
tunc erit omnibus inspicientibus ora tonantis,
summa potentia, plena scientia, pax rata sanctis:
pax erit omnibus illa fidelibus, illa beata,
irrevocabilis, invariabilis, intemerata,

pax sine crimine, pax sine turbine, pax sine rixa—
meta laboribus atque tumultibus, anchora fixa.
pax erit omnibus unica. sed quibus? immaculatis,
pectore mitibus, ordine stantibus, ore sacratis.
pax ea pax rata, pax superis data, danda modestis;
plenaque vocibus atque canoribus atria festis. . . .
Hic breve vivitur, hic breve plangitur, hic breve fletur;
non breve vivere, non breve plaudere, retribuetur.
o retributio! stat brevis actio, vita perennis;
o retributio! caelica mansio stat luc plenis.
quid datur et quibus? aether egentibus et cruce dignis,
sidera vermibus, optima sontibus, astra malignis. . . .
Nunc tibi tristia, tunc tibi gaudia, gaudia quanta
vox nequit edere, lumina cernere, tangere planta.
post nigra, post mala, post fera scandala quae caro praestat,
absque nigredine lux, sine turbine pax tibi restat.
sunt modo praelia, postmodo praemia. qualia? plena;
plena refectio, nullaque passio nullaque poena.
spe modo vivitur, et Syon angitur a Babylone:
nunc tribulatio, tunc recreatio, sceptra, coronae. . . .
Qui modo creditur, ipse videbitur atque scietur;
ipse videntibus atque scientibus attribuetur.
plena refectio tunc pia visio, visio Jesu;
hunc speculabitur, hoc satiabitur Israel esu.
hoc satiabitur, huic sociabitur, in Syon arce:
o bone rex, ibi nullus eget tibi dicere 'parce'.
cor miserabile, tempus inutile non erit ultra;
nulla cadavera, nullaque funera, nulla sepulcra:
quodque beatius est, mala longius omnia fient;
ob tua crimina jam tua lumina non madefient. . . .
Urbs Syon aurea, patria lactea, cive decora,
omne cor obruis, omnibus obstruis et cor et ora.

nescio, nescio quae jubilatio, lux tibi qualis,
quam socialia gaudia, gloria quam specialis.
laude studens ea tollere, mens mea victa fatiscit :
o bona gloria, vincor, in omnia laus tua vicit.
sunt Syon atria conjubilantia, martyre plena,
cive micantia, principe stantia, luce serena.
sunt ibi pascua mitibus afflua, praestita sanctis ;
regis ibi thronus, agminis et sonus est epulantis.
gens duce splendida, concio candida vestibus albis ;
sunt sine fletibus in Syon aedibus, aedibus almis.
sunt sine crimine, sunt sine turbine, sunt sine lite
in Syon arcibus aeditioribus Israelitae.
pax ibi florida, pascua vivida, viva medulla ;
nulla molestia, nulla tragoedia, lacrima nulla.
o sacra potio, sacra refectio, pax animarum ;
o pius, o bonus, o placidus sonus, hymnus earum.
sufficiens cibus est Deus omnibus ipse redemptis,
plena refectio, propria visio cunctipotentis :
ejus habent satis, his tamen est sitis ejus anhela,
absque caloribus, absque laboribus, absque querela. . . .
Gens temeraria, dum licet, impia facta fleamus ;
ille minaciter advenit arbiter, expaveamus.
nemo capessere jus, mala plangere nemo relinquat ;
gaudia flentibus, irreverentibus ira propinquat.
jam tuba septima, plaga novissima, lux pia, dira
intonat, ingruit, enitet, et venit ira.
gens male conscia, quae fugientia sunt, fugiamus ;
gens male conscia, lubrica gaudia flendo tegamus.
stare refugimus, ad mala fluximus ; ad bona stemus ;
hora novissima, tempora pessima sunt, vigilemus.

d. 1142

55. *Heaven's Endless Sabbath*

O QUANTA qualia sunt illa sabbata,
quae semper celebrat superna curia,
quae fessis requies, quae merces fortibus,
cum erit omnia Deus in omnibus !

Vere Jerusalem est illa civitas,
cujus pax jugis est, summa jucunditas,
ubi non praevenit rem desiderium,
nec desiderio minus est praemium.

Quis rex, quae curia, quale palatium,
quae pax, quae requies, quod illud gaudium,
hujus participes exponant gloriae
si, quantum sentiunt, possint exprimere.

Nostrum est interim mentem erigere
et totis patriam votis appetere,
et ad Jerusalem a Babylonia
post longa regredi tandem exsilia.

Illic molestiis finitis omnibus
securi cantica Sion cantabimus,
et juges gratias de donis gratiae
beata referet plebs tibi, domine.

Illic ex sabbato succedet sabbatum,
perpes laetitia sabbatizantium,
nec ineffabiles cessabunt jubili
quos decantabimus et nos et angeli.

Perenni domino perpes sit gloria
ex quo sunt, per quem sunt, in quo sunt omnia:
ex quo sunt, pater est; per quem sunt, filius;
in quo sunt, patris et filii spiritus.

56. *David's Lament over Saul and Jonathan*

DOLORUM solacium,
laborum remedium,
mea mihi cithara
nunc, quo major dolor est,
justiorque maeror est,
plus est necessaria.

Strages magna populi,
regis mors et filii,
hostium victoria,
ducum desolatio,
vulgi desperatio
luctu replent omnia.

Amalech invaluit,
Israel dum corruit;
infidelis jubilat
Philistaea,
dum lamentis macerat
se Judaea.

Insultat fidelibus
infidelis populus,
in honorem maximum
plebs adversa,
in derisum omnium
fit deversa.

Quem primum his praebuit,
victus rex occubuit,
talis est electio
dei sui,
talis consecratio
vatis magni!

Insultantes inquiunt:
'Ecce, de quo garriunt,
qualiter hos prodidit
deus suus,
dum a multis occidit
dis prostratus.'

Saul, regum fortissime,
virtus invicta Jonathae,
qui vos nequivit vincere
permissus est occidere.

Quasi non esset oleo
consecratus dominico,
scelestae manus gladio
jugulatur in proelio.

Plus fratre mihi, Jonatha,
in una mecum anima,
quae peccata, quae scelera,
nostra sciderunt viscera!

Expertes, montes Gelbiae,
roris sitis et pluviae,
nec agrorum primitiae
vestro succurrant incolae.

Vae, vae tibi, madida
tellus caede regia,
qua et te, mi Jonatha,
manus stravit impia,

Ubi christus domini
Israelque incliti
morte miserabili
sunt cum suis perditi !

Tu mihi, mi Jonatha,
flendus super omnia ;
inter cuncta gaudia
perpes erit lacrima.

Planctus, Sion filiae,
super Saul sumite,
largo cujus munere
vos ornabant purpurae.

Hëu, cur consilio
acquievi pessimo,
ut tibi praesidio
non essem in proelio ?
vel confossus pariter
morerer feliciter,
cum, quid amor faciat,
manus hoc non habeat,
et me post te vivere
mori sit assidue,
nec ad vitam anima
satis sit dimidia.

Vicem amicitiae
vel unam me reddere
oportebat tempore
summae tunc angustiae,
triumphi participem
vel ruinae comitem,
ut te vel eriperem
vel tecum occumberem,
vitam pro te finiens
quam salvasti totiens,
ut et mors nos jungeret
magis quam disjungeret.

Infausta victoria
potitus interea
quam vana, quam brevia
hinc percepi gaudia!
quam cito durissimus
est secutus nuntius,
quem in suam animam
locutum superbiam,
mortuis, quos nuntiat,
illata mors aggregat,
ut doloris nuntius
doloris sit socius.

Do quietem fidibus;
vellem, ut et planctibus
sic possem et fletibus:
laesis pulsu manibus,
raucis planctu vocibus
deficit et spiritus.

57. *Sequence for the Annunciation of the Blessed Virgin Mary*

MITTIT ad virginem
non quemvis angelum
sed fortitudinem
suam, archangelum
amator hominis;

Fortem expediat
pro nobis nuntium,
naturae faciat
ut praejudicium
in partu virginis:

Naturam superet
natus rex gloriae,
regnet et imperet
et zyma scoriae
tollat de medio:

Superbientium
terat fastigia,
colla sublimium
calcans vi propria
potens in proelio:

Foras ejiciat
mundanum principem,
matremque faciat
secum participem
patris imperii.

Exi, qui mitteris,
haec dona dissere,
revela veteris
velamen literae
virtute nuntii.

Accede, nuntia,
dic 'ave' comminus,
dic 'plena gratia',
dic 'tecum dominus'
et dic 'ne timeas'.

Virgo, suscipias
Dei depositum,
in quo perficias
castum propositum
et votum teneas.

Audit et suscipit
puella nuntium,
credit et concipit
et parit filium,
sed admirabilem.

Consiliarium
humani generis
et Deum fortium
et patrem posteris
in fide stabilem.

Qui nobis tribuat
peccati veniam,
reatus diluat
et donet patriam
in arce siderum.

c. 1130

58. *A Mystery Play of the Raising of Lazarus*

SUSCITATIO LAZARI

Ad quem istae personae sunt necessariae : persona Lazari, duarum sororum, quatuor Judaeorum, Jesu Christi, duodecim apostolorum (vel VI ad minus).

Imprimis, Lazaro languescente, duae sorores Maria et Martha, cum quatuor Judaeis, se maxime affligentes advenient, et assistentes ejus lectulo, cantabunt hos versus :

O SORS tristis, o sors dura,
cujus gravis est censura ;
nam per tua modo jura
languet frater, nostra cura.

Languet frater, et nos vere
facit sibi condolere.
sed tu, Deus, miserere,
quique potes, tu medere.

Ad earum consolationem dicent Judaei :

Carissimae, flere desinite,
nec adstantes ad fletum cogite ;
immo preces ad Deum mittite
Lazaroque salutem poscite.

Quibus illae dicent :

Ite, fratres, ad summum medicum,
ite citi regem ad unicum,
fratrem nostrum narrate languidum,
ut veniat et reddat validum.

Illi autem cum venerint ad Jesum dicent :

Quia tu hunc diligis infirmatum graviter,
ad te jussi fuimus venire celeriter :
qui summus es medicus, aegrum nostrum visita,
ut tibi deserviat sospitate reddita.

Jesus respondebit :

Morbus iste fratris mei
non ad mortem erit ei ;
sed evenit ut per eum
manifestem vobis Deum.

Interim, cum illi redierint, Lazaro jam mortuo, duo ex illis Mariam ducent ad eum. Cui illa cantabit :

Ex culpa veteri
damnantur posteri
mortales fieri.
Hor ai dolor,
hor est mis frere morz ;
por que gei plor.

Per cibum vetitum
nobis interitum
constat impositum.
Hor ai dolor . . .

Facta sum misera,
et soror altera,
per fratris funera.
Hor ai dolor . . .

Cum de te cogito,
frater, et merito
mortem afflagito.
Hor ai dolor . . .

Tunc duo Judaei consolantes eam dicent :

Cesset talis gemitus,
cesset maeror penitus
  cessentque suspiria ;
talis lamentatio,
talis ejulatio
  non est necessaria.

Non per tales lacrimas
visum fuit animas
  redisse corporibus :
cessent ergo lacrimae,
quae defunctis minime
  proderunt hominibus.

Post haec veniet Martha cum aliis duobus Judaeis cantans :

Mors execrabilis,
mors detestabilis,
mors mihi flebilis !
  Lase, chative,
dès que mis frere est morz,
  porque sue vive ?

Fratris interitus
gravis et subitus
est causa gemitus.
  Lase, chative . . .

Pro fratre mortuo
mori non abnuo
nec mortem metuo.
  Lase, chative . . .

Ex fratris funere
recuso vivere:
vae mihi miserae!
Lase, chative . . .

Duo Judaei ad ejus solatium dicent:
Tolle fletum, quaesumus;
nihil enim possumus
per fletum proficere:
insistendum fletibus
esset, si quis talibus
posset reviviscere.

Quare non consideras
quia, dum te maceras,
nihil prodes mortuo?
quare tu non respicis
quia nihil proficis
ut jam vivat denuo?

Jesus ad discipulos dicet:
In Judaeam iterum
nos oportet pergere,
ubi quiddam paululum
decrevi peragere.

Cui discipuli dicent:
Te nuper lapidibus volebant obruere;
et vis tamen iterum in Judaeam tendere?

Thomas vero dicet:
Ergo nos proficiscamur
et cum illo moriamur.

Et Jesus ad illos :

Ecce dormit Lazarus, quem decet ut visitem :
vadam illuc igitur, ut a somno excitem.

Discipuli iterum :

Postquam dormit, salvus erit,
salus enim somnum quaerit.

Jesus iterum ad illos :

Non est sicut creditis ; immo jam defunctus est ;
sed in patris nomine nobis suscitandus est.

Postea Martha dicet ad Jesum :

Si venisses primitus,
dol en ai,
non esset hic gemitus :
bais frere, perdu vos ai.

Quod in vivum poteras,
dol en ai,
hoc defuncto conferas :
bais frere, perdu vos ai.

Petis patrem quidlibet ;
dol en ai,
statim pater exhibet :
bais frere, perdu vos ai.

Jesus dicet :

Nunc comprimas has lacrimas et luctum qui te urget :
frater tuus est mortuus, sed facile resurget.

Et illa ad eum :

Resurgere et vivere fratrem meum affirmo
tunc denique cum utique resurget omnis homo.

Et Jesus iterum :

Immo soror, non despera,
nam sum ego vita vera ;
et quicumque credet ita
vivet in me, qui sum vita.

Et qui vivens in me credet,
mors ad illum non accedet :
credis, Martha, fore verum
quod sit talis ordo rerum ?

Martha vero respondebit :

Te Christum, Dei filium,
ad hoc nostrum exilium
venisse in auxilium
ego credo.

Martha nuntians Mariae Jesum advenisse, dicet :

Jesus adest, soror carissima ;
cesset luctus et cesset lacrima ;
ipsum prece flectas humillima
ut redeat ad fratrem anima.

Tunc Maria ad Jesum dicet :

Nullius solatio
mea desolatio
valet unquam auferri :
sed credo consilium
per te, Dei filium,
posse mihi conferri.

Tu ergo qui potens es
qui mitis et clemens es
ad tumulum venito;
fratrem meum suscita,
quem mors carni debita
surripuit tam cito.

Et Jesus ad illam :

Volo, soror, volo multum
me deduci ad sepultum,
ut in vitam revocetur
qui a morte detinetur.

Illa autem ducens Jesum ad sepulcrum, dicet :

Hic eum posuimus—
ecce locus, domine—
quem in patris poscimus
suscitari nomine.

Jesus ad circumstantes :

Sustollatis lapidem qui superest tumulo,
ut resurgat Lazarus coram omni populo.

Illi dicent :

Foetorem non poteris sustinere mortui,
namque foetens graviter funus est quatridui.

Tunc Jesus suspiciens in caelum sic orabit ad patrem :

Pater, verbum tuum clarifica,
Lazarumque, precor, vivifica :
sic filium mundo notifica,
pater, in hac hora.

Nec hoc dixi ex diffidentia,
sed pro gentis hujus praesentia,
ut de tua certi potentia
credant absque mora.

Tunc dicet ad mortuum:

O Lazare, foras egredere,
aurae dono vitalis utere:
in paternae virtutis munere
exi foras, et vita fruere.

Tunc, postquam surrexerit Lazarus, dicet Jesus:

Ecce vivit: nunc ipsum solvite
et solutum abire sinite.

Lazarus solutus dicet astantibus:

Ecce quae sunt Dei magnalia
vos vidistis et haec et alia.
ipse caelum fecit et maria;
mors ad ejus tremit imperia.

Et conversus ad Jesum, dicet:

Tu magister, tu rex, tu dominus,
tu populi delebis facinus:
quod praecipis, illud fit protinus,
regni tui non erit terminus.

Quo finito, si factum fuerit ad matutinas, Lazarus incipiat: TE DEUM LAUDAMUS. *Si vero ad vesperas,* MAGNIFICAT ANIMA MEA DOMINUM.

ANONYMOUS

c. 1130–50

59. *The Partners*

VACCA, Caper et Ovis dudum sociari
cum Leone coeperant et simul venari:
Leo cervum prendidit, quem jussit frustari
quatuor in partes et partem cuique parari.

Sed dum ferae debiles non possunt parare
partes sibi traditas, Leo sublevare
coepit omnes pariter, et sic vindicare
particulam primam, reliquas tres sic recitare:—

'Mihi jure virium secunda donetur;
quia plus cucurreram, tertia debetur;
si quis ad particulam quartam judicetur,
hic mihi mortalis inimicus semper habetur.'

Moralitas

Tunc trementes bestiae totas dimiserunt
Leoni particulas, et sic erraverunt.
quando fortiori se socios fecerunt
temporibus nostris plures hac fraude ruerunt.

1130–80

60. *Saint John the Evangelist*

VERBI vere substantivi,
caro cum sit in declivi
temporis angustia,
in aeternis verbum annis
permanere, nos Johannis
docet theologia.

Dum magistri super pectus
fontem haurit intellectus
et doctrinae flumina,
fiunt ipso situ loci
verbo fides, auris voci
mens Deo contermina.

Unde mentis per excessus
carnis, sensus super gressus
errorumque nubila,
contra veri solis lumen
visum cordis et acumen
figit velut aquila.

Hebet sensus exsors styli,
stylo scribit tam subtili,
fide tam catholica,
ne de verbo salutari
posset quicquam refragari
pravitas haeretica.

Verbum quod non potest dici,
quod virtute creatrici
cuncta fecit valde bona,
iste dicit ab aeterni
patris nexu non secerni,
nisi tantum in persona.

Quem Matthaeus de intactae
matris alit casto lacte
cum labore et aerumna;
quem exaltat super cruce
cornu bovis, penna Lucae,
ut serpentem in columna;

Quem de mortis mausoleo
vitae reddit Marci leo,
scissis terris, terra mota,
hunc de Deo Deum verum,
alpha et ω patrem rerum,
sollers scribit idiota.

Cujus lumen visuale,
vultus anceps, leves alae,
rotae stantes in quadriga,
sunt in caelo visa, prius
quam hic esset, vel illius
forma capax, vel auriga.

Illi scribunt Christum pati
dolum, inde vim Pilati,
cum corona spinea:
hic sublimis tractu pennae
tractat Christi jus perenne
cum ultrici framea.

Pennis hujus idiotae
elevantur regis rotae
  secus animalia:
et caelestes citharoedi
se prosternunt patris sedi
  canentes 'Alleluia'.

ANONYMOUS

c. 1130–50

61. *The Nun's Complaint*

PLANGIT nonna fletibus
  inenarrabilibus,
condolens gemitibus,
dicens socialibus—:
  'Heu misella!
nihil est deterius
  tali vita,
cum enim sum petulans
  et lasciva.

Sono tintinnabulum,
repeto psalterium,
gratum linquo somnium
cum dormire cuperem,
  heu misella!
pernoctando vigilo
  cum non vellem:
juvenem amplecterer
  quam libenter!'....

ANONYMOUS

c. 1100–1200

62. *The Rosy Sequence*

DULCIS Jesu memoria
dans vera cordi gaudia:
sed super mel et omnia
ejus dulcis praesentia.

Nil canitur suavius,
auditur nil jucundius,
nil cogitatur dulcius
quam Jesus Dei filius.

Jesu spes paenitentibus,
quam pius es petentibus,
quam bonus te quaerentibus—
sed quid invenientibus!

Jesus dulcedo cordium,
fons veri, lumen mentium,
excedit omne gaudium
et omne desiderium.

Nec lingua potest dicere,
nec littera exprimere;
expertus novit tenere
quid sit Jesum diligere.

Jesum quaeram in lectulo,
clauso cordis cubiculo;
privatim et in populo
quaeram amore sedulo.

Cum Maria diluculo
Jesum quaeram in tumulo,
cordis clamore querulo,
mente quaeram, non oculo.

Tumbam perfundam fletibus,
locum replens gemitibus,
Jesu provolvar pedibus
strictis haerens amplexibus.

Jesu rex admirabilis
et triumphator nobilis,
dulcedo ineffabilis,
totus desiderabilis.

Mane nobiscum, domine,
mane novum cum lumine,
pulsa noctis caligine,
mundum replens dulcedine.

Amor Jesu dulcissimus
et vere suavissimus,
plus millies gratissimus
quam dicere sufficimus.

Experti recognoscite,
amorem pium poscite ;
Jesum ardenter quaerite,
quaerendo inardescite.

Jesu auctor clementiae,
totius spes laetitiae,
dulcoris fons et gratiae,
verae cordis deliciae.

Cum digne loqui nequeam,
de te tamen non sileam;
amor facit ut audeam,
cum solum de te gaudeam.

Tua, Jesu, dilectio
grata mentis refectio,
replet sine fastidio,
dans famem desiderio.

Qui te gustant, esuriunt;
qui bibunt, adhuc sitiunt;
desiderare nesciunt
nisi Jesum quem diligunt.

Quem tuus amor debriat
novit quid Jesus sapiat:
felix gustus quem satiat,
non est quod ultra cupiat.

Jesus decus angelicum,
in aure dulce canticum,
in ore mel mirificum,
corde pigmentum caelicum.

Desiderate millies,
mi Jesu, quando venies?
quando me laetum facies?
me de te quando saties?

Amor tuus continuus,
mihi languor assiduus,
mihi Jesus mellifluus
fructus vitae perpetuus.

Jesu summa benignitas,
mira cordis jucunditas,
incomprehensa bonitas,
tua me stringit charitas.

Bonum mihi diligere
Jesum, nil ultra quaerere;
mihi prorsus deficere
ut illi queam vivere.

Jesu mi dilectissime,
spes suspirantis animae,
te quaerunt piae lacrimae,
et clamor mentis intimae.

Quocunque loco fuero
meum Jesum desidero;
quam laetus cum invenero,
quam felix cum tenuero.

Tunc amplexus, tunc oscula,
quae vincant mellis pocula,
tunc felix Christi copula:
sed in his parva morula.

Jam quod quaesivi video,
quod cupivi jam teneo;
amore Jesu langueo
et corde totus ardeo.

Hic amor ardet dulciter,
dulcescit mirabiliter,
sapit delectabiliter,
delectat et feliciter.

Hic amor missus caelitus
haeret mihi medullitus,
mentem incendit penitus;
hoc delectatur spiritus.

O beatum incendium,
o ardens desiderium,
o dulce refrigerium
amare Dei filium.

Jesus cum sic diligitur,
hic amor non extinguitur;
nec tepescit nec moritur,
plus crescit et accenditur.

Jesu flos matris virginis,
amor nostrae dulcedinis,
tibi laus, honor numinis,
regnum beatitudinis.

Jesu sole serenior,
et balsamo suavior,
omni dulcore dulcior,
prae cunctis amabilior.

Cujus amor sic afficit,
cujus odor me reficit,
Jesus, in quem mens deficit,
solus amanti sufficit.

Tu mentis delectatio,
amoris consummatio;
tu mea gloriatio
Jesu mundi salvatio.

Mi dilecte, revertere,
consors paternae dexterae:
hostem vicisti prospere,
jam caeli regno fruere.

Sequar, quocunque ieris;
mihi tolli non poteris,
cum cor meum abstuleris,
Jesu, laus nostri generis.

Portas vestras attollite,
caeli cives occurrite,
triumphatori dicite
'Salve Jesu, rex inclyte'.

Rex virtutum, rex gloriae,
rex insignis victoriae,
Jesu largitor gratiae,
honor caelestis patriae.

Te caeli chorus praedicat
et tuas laudes replicat:
Jesus orbem laetificat,
et nos Deo pacificat.

Jesus in pace imperat
quae omnem sensum superat:
hanc semper mens desiderat
et ea frui properat.

Jesus ad patrem rediit,
regnum caeleste subiit:
cor meum a me transiit,
post Jesum simul abiit.

Jam prosequamur laudibus
Jesum, hymnis et precibus,
ut nos donet caelestibus
cum ipso frui sedibus.

ANONYMOUS

c. 1100–1200

63. *The Return of Spring*

HIEMALE tempus vale!
aestas reddit cum laeticia,
cum calore, cum decore,
quae aestatis sunt indicia.
terra floret, sicut solet;
revirescunt lilia,
rosae flores dant odores,
canunt alitilia.

De terrae gremio rerum praegnatio
progreditur et in partum solvitur
vivifico calore.
nata recentius lenis Favonius
sic recreat, ne flos novus pereat
Threicio rigore
herbis adhuc teneris:
et blanditur aetheris
temperies;
ridet terrae facies
multiplici colore.

Herba florem, flos humorem,
humor floris, flos humoris
generat materiam:

sementiva reddunt viva,
reddunt culta fruge multa
et promittunt copiam.

Fronde sub arborea
Philomena ⟨Terea
dum meminit et definit,
sic imperat natura
recenter conqueri
de veteri
jactura.

Mens effertur laetior;
oblectando glorior,
dum jaceo gramineo
(sub arbore frondosa)
riparum margine,
⟨de virgine
formosa.⟩

ANONYMOUS

c. 1100–1200

64. *Hymn to the Blessed Virgin Mary* (2)

OMNI die dic Mariae
mea laudes anima:
ejus festa, ejus gesta
cole splendidissima.

Contemplare et mirare
ejus celsitudinem;
dic felicem genitricem,
dic beatam virginem.

Ipsam cole ut de mole
criminum te liberet:
hanc appella, ne procella
vitiorum superet.

Haec persona nobis bona
contulit caelestia:
haec regina nos divina
illustravit gratia.

Lingua mea, dic trophaea
virginis puerperae,
quae inflictum maledictum
miro transfert genere.

Sine fine dic reginae
mundi laudum cantica:
ejus bona semper sona,
semper illum praedica.

Omnes mei sensus ei
personate gloriam;
frequentate tam beatae
virginis memoriam.

Nullus certe tam disertae
extat eloquentiae
qui condignos promat hymnos
ejus excellentiae.

Omnes laudent unde gaudent
matrem Dei virginem:
nullus fingat quod attingat
ejus celsitudinem.

Nemo dicet quantum licet
laudans ejus merita:
cujus cuncta sunt creata
ditioni subdita.

Sed necesse quod prodesse
constat piis mentibus,
ut intendam et impendam
me ipsius laudibus.

Quamvis sciam quod Mariam
nemo digne praedicet,
tamen vanus et insanus
est qui illam reticet.

Cujus vita erudita,
disciplina caelica,
argumenta et figmenta
destruxit haeretica.

Cujus mores, tamquam flores,
exornant ecclesiam;
actiones et sermones
miram praestant gratiam.

Evae crimen nobis limen
paradisi clauserat:
haec dum credit et oboedit
caeli claustra reserat.

Propter Evam homo saevam
accepit sententiam,
per Mariam habet viam
quae ducit ad patriam.

Haec amanda et laudanda
cunctis specialiter;
venerari et precari
decet illam jugiter.

Ipsam posco quam cognosco
posse prorsus omnia,
ut evellat et repellat
quaecumque sunt noxia.

Ipsa donet ut quod monet
ejus natus faciam,
et finita carnis vita
laetus hunc aspiciam.

HILDEBERT

d. 1134

65. *The Fall of Troy*

VIRIBUS, arte, minis Danaum clara Troja ruinis
annis bis quinis fit rogus atque cinis:
urbs bona—nunc dumi—vi flammae, turbine fumi,
non ita consumi digna, resedit humi;
nutu Junonis et iniqui fraude Sinonis
clamque datis donis exspoliata bonis . . .
Priamidis lacerae regumque domus cecidere;
turres innumerae nunc ubi? sub cinere.
Palladis armigerae quo templa domusque fuere,
extendunt hederae brachia, lustra ferae.
raptu Tyndaridis furor est accensus Atridis,
bellaque Dardanidis movit amor Paridis:
pellicis obscenae commovit forma Lacaenae
in scelus effrene pectora Trojugenae:
sic facies Helenae fuit exitus urbis amoenae—
crines, colla, genae cunctaque compta bene.
quam facit audaces amor in sua damna procaces!
curas mordaces inhiat atque faces . . .

o res fatalis, fuit omnibus exitialis
talibus heu talis femina causa malis:
digna perire mari potius flammisque cremari,
quam tot privari luce ferisque dari . . .
quin res Idaeae pereant, nequit ars Cytheraeae,
nec domus Aeneae tuta favore deae,
nec regale decus vi posset frangere Graecus,
sed dolus, atque secus moenia ductus equus:
dumque Sinon orat veniam, dum verba colorat,
solvitur, explorat claustra foresque forat;
quosque foris norat recipit, scelerique laborat:
dum res explorat, moenia flamma vorat.
postibus ablatis, custodibus et jugulatis,
succubuit fatis urbs miseranda satis;
urbs miseranda nimis, urbs dives rebus opimis,
inclyta, sublimis, una fit ex minimis . . .
alter Homerus ero, vel eodem major Homero,
tot clades numero scribere si potero.
ut res declarat, quae fundamenta locarat
Phoebus et aptarat, moenia vomer arat;
et fit opus clarum, quae rex fabricarat, aquarum,
lustra leaenarum, silvaque tuta parum,
atria milvorum, locus et spelunca luporum;
pascua sunt pecorum templa, theatra, forum . . .
dum sic Troja cadis tantae discrimine cladis,
Aeneam tradis teque ratemque vadis:
et Venus huic moli subduxit, provida proli;
huic domui soli nil nocuere doli.
Hesperiae metas tibi longa spoponderit aetas;
te servat pietas, ut nova regna petas.
vi tempestatis sociis tibi rarificatis
eripuit fatis per freta longa satis:

egrediensque fretis, qua sedes parta quietis,
cursibus expletis a sapiente petis:
hospita Cumanis, impulsibus acta profanis,
debita Trojanis fata, Sibylla, canis—
quanta parent Rutuli, quam gloria surgat Iuli,
qui regum tituli regnaque, qui populi.
ergo donatae spe firmus, fidus Achate,
Hesperiae latae tendis in arva rate:
plurima bella geris, tibi dum loca debita quaeris,
sed fretus superis obvia quaeque teris:
Turnus ut elatus tibi fata tuisque minatus
occubuit stratus, dum fodis ense latus,
pro qua certatur tibi regia virgo dicatur,
paxque reformatur dum tibi nupta datur.
hinc processerunt qui Romam constituerunt,
qui, dum bella gerunt, fortia quaeque terunt,
et sibi fecerunt nomen, quod in astra tulerunt,
ut, qui scripserunt pristina gesta, ferunt:
Romaque turrigerum caput effert, maxima rerum,
tam dono superum quam studiis procerum.
sic ex Aenea crescunt Romana trophaea,
sic gens Romulea surgit ab Hectorea.

THE 'ARCHIPOETA'

c. 1163

66. *Wine, Woman, and Song*

AESTUANS intrinsecus ira vehementi
in amaritudine loquar meae menti:
factus de materia levis elementi
folio sum similis de quo ludunt venti.

Cum sit enim proprium viro sapienti
super petram ponere sedem fundamenti,
miser ego comparor fluvio labenti
sub eodem aëre nunquam permanenti.

Feror ego veluti sine nauta navis,
ut per vias aëris vaga fertur avis:
non me tenent vincula, non me tenet clavis,
quaero mei similes et adjungor pravis.

Mihi cordis gravitas res videtur gravis,
jocus est amabilis dulciorque favis:
quicquid Venus imperat, labor est suavis,
quae nunquam in cordibus habitat ignavis.

Via lata gradior more juventutis,
implico me vitiis immemor virtutis,
voluptatis avidus magis quam salutis,
mortuus in anima curam gero cutis.

Res est arduissima vincere naturam,
in aspectu virginis mentem esse puram;
juvenes non possumus legem sequi duram
lēviumque corporum non habere curam.

Quis in igne positus igne non uratur?
quis Papiae demorans castus habeatur,
ubi Venus digito juvenes venatur,
oculis illaqueat, facie praedatur?

Si ponas Hippolytum hodie Papiae,
non erit Hippolytus in sequenti die;
Veneris in thalamos ducunt omnes viae,
non est in tot turribus turris Alethiae.

Secundo redarguor etiam de ludo;
sed cum ludus corpore me dimittat nudo,
frigidus exterius, mentis aestu sudo,
tunc versus et carmina meliora cudo.

Tertio capitulo memoro tabernam;
illam nullo tempore sprevi, neque spernam,
donec sanctos angelos venientes cernam
cantantes pro mortuis 'requiem aeternam'.

Meum est propositum in taberna mori,
ubi vina proxima morientis ori:
tunc cantabunt laetius angelorum chori
'Sit Deus propitius huïc potatori'.

Poculis accenditur animi lucerna,
cor imbutum nectare volat ad superna:
mihi sapit dulcius vinum in taberna
quam quod aqua miscuit praesulis pincerna.

Jejunant et abstinent poetarum chori,
vitant rixas publicas et tumultus fori,
et ut opus faciant quod non possit mori,
moriuntur studio subditi labori.

Unicuique proprium dat natura munus:
ego nunquam potui scribere jejunus;
me jejunum vincere posset puer unus;
sitim et jejunium odi tanquam funus.

Unicuique proprium dat natura donum:
ego versus faciens bibo vinum bonum
et quod habent melius dolia cauponum;
tale vinum generat copiam sermonum.

Tales versus facio, quale vinum bibo;
nihil possum scribere nisi sumpto cibo:
nihil valent penitus quae jejunus scribo:
Nasonem post calices carmine praeibo.

Mihi nunquam spiritus poetriae datur,
nisi prius fuerit venter bene satur:
dum in arce cerebri Bacchus dominatur,
in me Phoebus irruit et miranda fatur . . .

Sum locutus contra me quicquid de me novi
et virus evomui quod tam diu fovi:
vita vetus displicet, mores placent novi;
homo videt faciem, sed cor patet Jovi.

Jam virtutes diligo, vitiis irascor,
renovatus animo spiritu renascor;
quasi modo genitus novo lacte pascor,
ne sit meum amplius vanitatis vas cor . . .

ANONYMOUS

c. 1180–90

67. *The Martyrdom of Saint Thomas of Canterbury*

Summo sacerdotio Thomas sublimatus
est in virum alium subito mutatus:
monachus sub clerico, clam ciliciatus,
carnis carne fortior edomat reatus.

Cultor agri domini tribulos evellit,
et vulpes a vineis arcet et expellit;
nec in agnos sustinet lupos desaevire,
nec in hortum olerum vineam transire.

Exsulat vir optimus sacer et insignis,
ne cedat ecclesiae dignitas indignis:
exsulantis praedia praeda sunt malignis,
sed in igne positum non exurit ignis.

Studens livor
Thomae supplicio
Thomae genus
damnat exsilio;
tota simul
exit cognatio,
ordo, sexus,
aetas, conditio
nullo gaudet
hic privilegio.

Thomas manum
mittit ad fortia,
spernit damna,
spernit opprobria:
nulla Thomam
frangit injuria,
clamat cunctis
Thomae constantia:
omne solum
est forti patria.

Lapis iste
sex annis tunditur,
sic politur,
sic quadrus redditur,

minus cedens
quo magis caeditur:
aurum fornax
probat nec uritur;
domus firma
ventis non quatitur.

Post sex annos
redit vir stabilis,
dare terrae
testae vas fragilis,
Christo vasis
thesaurum fictilis:
ne sit lupis
praeda grex humilis,
se pro grege
dat pastor nobilis.

Satanae satellites irrumpentes templum
inauditum perpetrant sceleris exemplum:
strictis Thomas ensibus obviam procedit;
non minis, non gladiis, sed nec morti cedit.

Hosti pandit ostium hostia futurus,
et pro domo domini stat in hostes murus:
patrem nati perimunt in sinu materno,
rubet matris facies sanguine paterno.

Fusum spargunt cerebrum gladiis funestis,
et invicta perstitit victima caelestis:
sol inclinans radios ad occasum tendit
cum sol iste solium caelicum conscendit . . .

Opem nobis
o Thoma, porrige,
rege stantes,
jacentes erige,
mores, actus
et vitam corrige,
et in pacis
nos viam dirige.

GEOFFREY DE VINSAUF

c. 1180-90

68. The Canons of Beauty

PRAEFORMET capiti naturae circinus orbem.
crinibus irrutilet color auri. lilia vernent
in specula frontis. vaccinia nigra coaequet
forma supercilii : geminos intersecet arcus
lactea forma viae. castiget regula nasi
ductum, ne citra sistat vel transeat aequum.
excubiae frontis radient utrimque gemelli
luce smaragdinea, vel sideris instar, ocelli.
aemula sit facies aurorae nec rubicundae
nec nitidae ; sed utroque simul neutroque colore
splendeat. os forma spatii brevis, et quasi cycli
dimidii. tamquam praegnantia labra tumore
surgant, sed modico ; rutilent ignita, sed igne
mansueto. dentes niveos compaginet ordo,
omnes unius staturae. thuris et oris
sit pariter conditus odor ; mentumque polito
marmore plus poliat natura potentior arte.
succuba sit capiti pretiosa colore columna
lactea, quae speculum vultus supportet in altum.

ex cristallino procedat gutture quidam
splendor, qui possit oculos referire videntis
et cor furari. quadam se lege coaptent—
ne jaceant quasi descendant, nec stent quasi surgant,
sed recti sedeant humeri placeantque lacerti
forma tam gracili quam longa deliciosi.
confluat in tenues digitos substantia mollis
et macra, forma teres et lactea, linea longa
et directa: decor manuum se jactet in illis.
pectus, imago nivis, quasi quasdam collaterales
gemmas virgineas producat utrimque papillas.
sit locus astrictus zonae, brevitate pugilli
circumscriptibilis. . . . .
formae jam pictae si vis appingere cultum:
nexilis a tergo coma compta recomplicet aurum,
irradiet frontis candori circulus auri.
se nudet facies proprium vestita colorem.
lactea stelliferum praecingat colla monile.
instita clarescat bisso, chlamis ardeat auro,
zona tegat medium radiantibus undique gemmis.
brachia luxurient armillis; circinet aurum
subtiles digitos, et gemma superbior auro
diffundat radios. certent in veste serena
ars cum materia: nihil addere cultius istis
aut manus aut animus possit. sed divite cultu
pluris erit facies: quis in hac face nesciat ignes?
quis non inveniet flammam? si Jupiter illis
temporibus vidisset eam, nec in Amphitryone
luderet Alcmenam; nec sumeret ora Dianae,
ut te fraudaret, Callisto, flore; nec Io,
nube; nec Antiopam, satyro; nec Agenore natam,
tauro; Mnemosyne, neque te, pastore; vel igne

Asopo genitam; vel te, Deoïs, in anguem;
vel Ledam, cygno; Danaen nec falleret, auro:
hanc solam coleret, omnesque videret in una.

ANONYMOUS

c. 1150–1200

69. *The Lover in Winter* (*1*)

IMPORTUNA Veneri
redit brumae glacies,
redit equo celeri
Jovis intemperies:
cicatrice veteri
squalet mea facies:
amor est in pectore,
nullo frigens frigore.

Jam cutis contrahitur,
dum flammis exerceor;
nox insomnis agitur
et in die torqueor;
si sic diu vivitur,
graviora vereor:
amor est in pectore,
nullo frigens frigore.

Tu qui colla superum,
Cupido, suppeditas,
cur tuis me miserum
facibus sollicitas?
Non te fugat asperum
frigoris asperitas:
amor est in pectore,
nullo frigens frigore.

ANONYMOUS

Elementa vicibus
qualitates pariant,
dum nunc pigrant nivibus,
nunc calorem variant;
sed mea singultibus
colla semper inhiant:
amor est in pectore,
nullo frigens frigore.

ANONYMOUS

c. 1150–1200

70. *A Christmas Carol*

ECCE venit ex Sion
qui castiget Babylon
et conculcet Gabaon
et exterminet Ammon,
Eloï, eleïson.

De Sion exivit lex
quam dictavit regum rex;
in Judaea mansit faex,
at in gentibus est lex;
baptizata gaudet plebs.

Natus est in Bethlehem
qui regat Jerusalem,
donans illis vitae spem,
et conservans genus Sem,
donaturus tandem rem.

Nata est in virga nux,
de Maria vera lux,
ex Aegypto nobis dux,
cujus virga fuit crux,
illis salus, nobis plus.

Cecidit in vellus ros,
natus est de virga flos,
virgo Deum parit mox,
verbum visitavit os,
caro factum propter nos.

Gaudet asinus et bos;
laudet Deum omne os,
quia periit chaos
inter angelos et nos,
quia Deus est, quod nos.

GIRALDUS DE BARRI

c. 1146–1220

71. *Love at First Sight*

FONS erat irriguus cui fecerat arbutus umbram,
florens fronde, virens caespite, clarus aquis.
venerat huc virgo viridi sub tegmine sola
ingenuum tepida tinguere corpus aqua—
nam sol aestivus terras torrebat, et unda
naturam poterat dedidicisse suam—
fors assum cupiens aestum vitare sub umbra,
et delectari murmure dulcis aquae.
lumina paulatim virides penetrantia frondes,
quo cecidi, casus in mea damna tulit.

hanc video visamque noto, collaudo notatam,
judicioque placent singula quaeque meo.
nuda sedet, niveusque nitor radiosus in undis
fulget, et umbrosum non sinit esse locum.
non aliter Cypris, non luderet ipsa Diana,
non Naïs sacri fontis amoena colens,
surgit ut Eois cum sol emergit ab undis,
ut premit astra dies, sic premit illa diem.
vestibus ornatur, sed plus ornatibus addit:
ornatus ornat portio magna sui.
interulae fluxus moderatur zona ligatrix
ut sic liberius carpere possit iter.
purpuream stricto pallam sibi fibulat auro
perque humeros flavas projicit illa comas.
gemma manus ornat, ornantur inauribus aures
torquis colla, caput aurea fila tenent.
colligit et claudit munitque monile monetque
pectus in insigni corpore signa gerens . . .
Continuo novus ossa calor, nova flamma medullas
occupat et penetrat pectoris ima mei . . .
Haec decor, haec studium, cibus et sopor omnia sola est,
qua sine nil animus, nil sibi corpus amat.
quam male nota lues, quam pectoris intimus hostis,
poena pudicitiae, praedo pudoris amor!
vincitur et semper graviter vincitur amator:
semper amans amens, semper amarus amor.

c. 1200

72. *Hymn to the Blessed Virgin Mary (3)*

VERBUM bonum et suave
personemus illud ave
per quod Christi fit conclave
virgo mater filia:
per quod ave salutata
mox concepit fecundata
virgo, David stirpe nata,
inter spinas lilia.

Ave veri Salomonis
mater, vellus Gedeonis,
cujus magi tribus donis
laudant puerperium:
ave, solem genuisti,
ave, prolem protulisti,
mundo lapso contulisti
vitam et imperium.

Ave mater verbi summi,
maris portus, signum dumi;
aromatum virga fumi,
angelorum domina:
supplicamus, nos emenda,
emendatos nos commenda
tuo nato ad habenda
sempiterna nomina.

ANONYMOUS

c. 1200–20

73. *Sequence for Easter (2)*

FRONDENTIBUS florentibus silvis sentibus,
congaudet philomena voce plena
praecinentibus populis Paschae praesentibus;
signa sunt amoena, mortis perit poena,
surgens die tertia confregit fortis infera.
eja surge lauda, nam alauda,
merula, monedula, cuncta volucria
saecula futura canunt aurea:
fulgida, fructifera consonent omnia,
'Alleluya.'
Floret.

? STEPHEN LANGTON

d. 1228

74. *The Golden Sequence*

VENI, sancte spiritus,
et emitte caelitus
lucis tuae radium:
veni, pater pauperum;
veni, dator munerum;
veni, lumen cordium,

Consolator optime,
dulcis hospes animae,
dulce refrigerium,
in labore requies,
in aestu temperies,
in fletu solacium.

O lux beatissima,
reple cordis intima
tuorum fidelium :
sine tuo numine
nihil est in homine,
nihil est innoxium.

Lava quod est sordidum,
riga quod est aridum,
rege quod est devium,
fove quod est languidum,
flecte quod est rigidum,
sana quod est saucium.

Da tuis fidelibus
in te confidentibus
sacrum septenarium ;
da virtutis meritum,
da salutis exitum,
da perenne gaudium.

PHILIPPUS DE GREVIA

d. 1236

75. *Cast out the Bondwoman and her Son*

SUSPIRAT spiritus,
murmurat ratio,
erumpunt gemitus,
querelas audio ;
dic, homo, praeditus
mentis arbitrio,
cur taces subditus
carnis contagio ?

Natura duplici,
homo, componeris;
ex parte simplici
Deo conjungeris;
cum ergo subjici
carni te pateris,
sordibus affici,
brutum efficeris.

Cum Dei bonitas
formavit hominem,
impressit Trinitas
suam imaginem:
tenet haec dignitas
supremum cardinem,
sed tua pravitas
pervertit ordinem.

Cui rident pocula,
cui splendent epulae,
sindones, specula,
purpura, gemmulae?
cui paras singula,
mihi vel famulae?
recumbit famula,
servitur aemulae.

Ancilla pascitur,
inops esurio,
potu reficitur,
arida sitio,
purpura tegitur,
nuda deficio;
ordo pervertitur,
perit condicio.

Dei justitia
inter nos judicet,
Agar convitia
pro Sara vindicet,
et cui nequitia
Ismael displicet,
Isaac gaudia
risus multiplicet.

Quid in judicio
dicere poteris,
cum fiet quaestio,
qui me contempseris?
de tuo vitio
quidquid responderis,
deseret ratio,
quam modo deseris.

Ad tui respice
sceptri dominium;
tam carnem subjice
quam carnis vitium;
a justo judice
exit judicium—
ancillam ejice
et ejus filium!

ANONYMOUS

c. 1250

76. *Ganymede and Helen*

DARDANUS et Tyndaris interim feruntur,
atria palatii jam ingrediuntur:
linquunt equos, aureis gradibus nituntur,
aedes intrant superas, subiti cernuntur.

Improvisus cernitur puer introire,
qualis solet lucifer diem praevenire :
tunc videtur oculis cuncta fastidire,
indignatur facies hominem vestire.

Aurea caesaries vellus imitatur
puro quod a Seribus croco coloratur ;
haec dum supercilium tangere conatur,
frontis a planitie refuga crispatur.

Distant supercilia spatio decenti,
dulce micant oculi radio latenti ;
os invitat osculum simile poscenti,
tota ridet facies blanda blandienti.

Helena subsequitur paulum rubicunda,
adhuc virum nesciens, adhuc verecunda,
qualis exit Cynthia Thetidis ab unda,
nec est ipsa puero facie secunda.

Partim nexu libera coma spatiatur,
tricatura nexili partim complicatur :
frontis haec ab apice recte disgregatur,
frons verenti similis parum inclinatur.

Sedet supercilium, oculus lascivit,
pulcre nasus eminet, oris color vivit,
suo Venus nectare oscula condivit,
manu deus propria mentum expolivit.

Et ne decor lateat coma largiore,
hanc ad aures removet hinc et hinc ab ore ;
tunc apparet facies similis aurorae,
quae ventura mixta est roseo candore.

c. 1250

77. *Hymn to Saint Catharine of Alexandria*

COSTI regis filia
tua te familia
veneratur,
et precatur
tua patrocinia:
virgo pura,
fac futura
nos frui laetitia.

Tu de tribu regia
producens exordia
sola Christi
delegisti
subire connubia:
virgo pura . . .

Adhuc annis tenera
suspiras ad supera,
et devota
mente tota
tendis ad caelestia
virgo pura . . .

Pro fide catholica
flagella non modica
pertulisti,
nec flexisti
mentem per supplicia:
virgo pura . . .

Dum gens Christo credula
cogitur ad idola
adoranda,
tu nefanda
probas haec daemonia :
[illegible]

Conclusos in propria
artis eloquentia
das peritos
requisitos
per multa conñnia :
[illegible]

Qui dum complent ultima
per ignis discrimina
coma, veste
simul teste
non patent incendia :
[illegible]

Uxor per te regia
regis cum militia
Christo credit
et se dedit
volens ad martyria :
[illegible]

Mira Dei gratia,
rotarum dum pondera
dissolvuntur,
conteruntur
impiorum millia :
[illegible]

ANONYMOUS

Dum lictoris spicula
subis post pericula,
pro cruore
novo rore
lactis manant flumina:
virgo pura,
fac futura
frui nos laetitia.

ST. THOMAS AQUINAS

1225–74

78. *Hymn for Corpus Christi Day (1)*

PANGE, lingua, gloriosi
corporis mysterium
sanguinisque pretiosi
quem in mundi pretium
fructus ventris generosi
rex effudit gentium.

Nobis datus, nobis natus
ex intacta virgine
et in mundo conversatus
sparso verbi semine
sui moras incolatus
miro clausit ordine.

In supremae nocte cenae
recumbens cum fratribus,
observata lege plene
cibis in legalibus
cibum turbae duodenae
se dat suis manibus.

Verbum-caro panem verum
verbo carnem efficit,
fitque sanguis Christi merum
et, si sensus deficit,
ad firmandum cor sincerum
sola fides sufficit.

Tantum ergo sacramentum
veneremur cernui,
et antiquum documentum
novo cedat ritui;
praestet fides supplementum
sensuum defectui.

Genitori genitoque
laus et jubilatio,
salus, honor, virtus quoque
sit et benedictio,
procedenti ab utroque
compar sit laudatio.

79. *Hymn for Corpus Christi Day (2)*

VERBUM supernum prodiens,
nec patris linquens dexteram,
ad opus suum exiens
venit ad vitae vesperam.

In mortem a discipulo
suis tradendus aemulis
prius in vitae ferculo
se tradidit discipulis.

Quibus sub bina specie
carnem dedit et sanguinem,
ut duplicis substantiae
totum cibaret hominem.

Se nascens dedit socium,
convescens in edulium,
se moriens in pretium,
se regnans dat in praemium.

O salutaris hostia,
quae caeli pandis ostium,
bella premunt hostilia ;
da robur, fer auxilium.

Uni trinoque Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria.

80. *Sequence for Corpus Christi Day (1)*

LAUDA Sion salvatorem,
lauda ducem et pastorem
in hymnis et canticis :
quantum potes, tantum aude,
quia major omni laude,
nec laudare sufficis.

Laudis thema specialis
panis vivus et vitalis
hodie proponitur,
quem in sacrae mensa cenae
turbae fratrum duodenae
datum non ambigitur.

Sit laus plena, sit sonora,
sit jucunda, sit decora
mentis jubilatio;
dies enim sollemnis agitur,
in qua mensae prima recolitur
hujus institutio.

In hac mensa novi regis
novum pascha novae legis
phase vetus terminat;
vetustatem novitas,
umbram fugat veritas,
noctem lux eliminat

Quod in cena Christus gessit,
faciendum hoc expressit
in sui memoriam;
docti sacris institutis
panem, vinum in salutis
consecramus hostiam.

Dogma datur Christianis
quod in carnem transit panis
et vinum in sanguinem:
quod non capis, quod non vides
animosa firmat fides
praeter rerum ordinem.

Sub diversis speciebus,
signis tantum et non rebus,
latent res eximiae—
caro cibus, sanguis potus,
manet tamen Christus totus
sub utraque specie.

A sumente non concisus,
non confractus, non divisus,
integer accipitur;
sumit unus, sumunt mille,
quantum isti, tantum ille,
nec sumptus consumitur.

Sumunt boni, sumunt mali,
sorte tamen inaequali
vitae vel interitus:
mors est malis, vita bonis;
vide, paris sumptionis
quam sit dispar exitus.

Fracto demum sacramento
ne vacilles, sed memento
tantum esse sub fragmento
quantum toto tegitur:
nulla rei fit scissura,
signi tantum fit fractura,
qua nec status nec statura
signati minuitur.

Ecce panis angelorum
factus cibus viatorum,
vere panis filiorum,
non mittendus canibus:
in figuris praesignatur,
cum Isaac immolatur,
agnus Paschae deputatur,
datur manna patribus.

Bone pastor, panis vere,
Jesu nostri miserere,

tu nos pasce, nos tuere,
tu nos bona fac videre
in terra viventium :
tu qui cuncta scis et vales,
qui nos pascis hic mortales,
tu nos ibi commensales,
coheredes et sodales
fac sanctorum civium.

ANONYMOUS

c. 1200

81. *A Lover's Complaint* (1)

O COMES amoris, dolor
cujus mala male solor,
an habes remedium ?
urit amor me, nec mirum,
quia praedilecta dirum
evocat exitium,
cujus laus est singularis,
pro qua non curasset Paris
Helenae consortium.

Ergo solus solam amo
cujus captus sum ab hamo,
nec vicem reciprocat :
quam enutrit vallis quaedam,
quam ut paradisum credam,
in qua pius collocat
hanc creator creaturam
vultu claram, mente puram,
quam cor meum invocat.

Haec est vallis insignita,
vallis rosis redimita,
  vallis flos convallium:
inter valles vallis una,
quam collaudat sol et luna,
  dulcis cantus avium;
te collaudat philomena
vallis dulcis et amoena,
  vallis dans solatium.

Sed quid queror me remotum
illi esse, quae devotum
  me fastidit hominem?
cujus nomen tam verendum,
quod nec mihi praesumendum
  est ut eam nominem.
ob quam causam mei mali
me frequenter vultu tali
  respicit, quo neminem!

? THOMAS OF CELANO

c. 1250

82. *Sequence for the Burial of the Dead*

DIES irae, dies illa
solvet saeclum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando judex est venturus
cuncta stricte discussurus.

Tuba mirum spargens sonum
per sepulcra regionum
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur
unde mundus judicetur.

Judex ergo cum censebit.
quidquid latet, apparebit;
nil inultum remanebit.

Quid sum miser tunc dicturus,
quem patronum rogaturus,
dum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.

Quaerens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco tanquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti;

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta
et ab haedis me sequestra
statuens in parte dextra;

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus—
huïc ergo parce, Deus,

Pie Jesu domine,
dona eis requiem.

? JACOPONE DA TODI

d. 1306

83. *The Compassion of the Blessed Virgin Mary*

STABAT mater dolorosa
juxta crucem lacrimosa
dum pendebat filius;
cujus animam gementem
contristantem et dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
mater unigeniti!
quae maerebat et dolebat
et tremebat, cum videbat
nati poenas incliti.

Quis est homo, qui non fleret
matrem Christi si videret
in tanto supplicio?
quis non posset contristari,
piam matrem contemplari
dolentem cum filio?

Pro peccatis suae gentis
Jesum vidit in tormentis
et flagellis subditum,
vidit suum dulcem natum
morientem, desolatum,
cum emisit spiritum.

Eja, mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam;
fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Sancta mater, illud agas,
crucifixi fige plagas
cordi meo valide;
tui nati vulnerati
jam dignati pro me pati
poenas mecum divide.

Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero:
juxta crucem tecum stare,
te libenter sociare
in planctu desidero.

Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere;
fac ut portem Christi mortem,
passionis ejus sortem
et plagas recolere.

Fac me plagis vulnerari,
cruce hac inebriari
ob amorem filii;
inflammatus et accensus
per te, virgo, sim defensus
in die judicii.

Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia;
quando corpus morietur,
fac ut animae donetur
paradisi gloria.

ANONYMOUS

c. 1200

84. *'Lesbia Nostra, Lesbia Illa.'*

I

RUMOR letalis
crebro me vulnerat,
meisque malis
dolores aggregat;
me male multat
vox tui criminis,
quae jam resultat
in mundi terminis.

Invida fama
tibi novercatur;
cautius ama,
ne comperiatur.

Quod agis, age tenebris;
procul a famae palpebris
laetatur amor latebris
et dulcibus illecebris
cum murmure jocoso.

2

Nulla notavit
te turpis fabula
dum nos ligavit
amoris copula ;
sed frigescente
nostra cupidine,
sordes repente
funebri crimine.

Fama laetata
novis hymenaeis,
irrevocata
ruit in plateis.

Patet lupanar omnium
pudoris in palatium,
nam virginale lilium
marcet a tactu vilium
commercio probroso.

3

Nunc plango florem
aetatis tenerae,
nitidiorem
Veneris sidere—
tunc columbinam
mentis dulcedinem,
nunc serpentinam
amaritudinem.

Verbo rogantes
removes hostili;
munera dantes
foves in cubili.

Illos abire praecipis
a quibus nihil accipis;
caecos claudosque recipis,
viros illustres decipis
cum melle venenoso.

c. 1200

85. *The Maid Forlorn*

TEMPUS instat floridum,
cantus crescit avium,
tellus dat solatium:
eja, qualia
sunt amoris gaudia!

Huc usque, me miseram,
rem bene celaveram,
et amavi callide.
rea tandem patuit,
nam venter intumuit;
partus instat gravidae.

Hinc mater me verberat,
hinc pater improperat,
ambo tractant aspere:
sola domi sedeo,
egredi non audeo,
nec in palam ludere.

Cum foris egredior,
a cunctis inspicior,
quasi monstrum fuerim:
cum vident hunc uterum
alter pulsat alterum;
silent, dum transierim.

Semper pulsant cubito,
me designant digito,
ac si mirum fecerim:
nutibus me indicant,
dignam rogo judicant,
quod semel peccaverim.

Quid percurram singula?
ego sum in fabula,
et in ore omnium:
hoc dolorem cumulat,
quod amicus exulat
propter illud paululum.

Ob patris saevitiam
recessit in Franciam
a finibus ultimis:
ex eo vim patior,
jam dolore morior,
semper sum in lacrimis.

c. 1300

86. *A School-boys' Song at 'Breaking-up' Time*

FERULAE frangantur,
totum est de festo;
virgae non promantur
via sumus praesto;
magistri gerantur
foras, qui minantur
sermone molesto—
gurgite sternantur,
et ibi volvantur
gestu non honesto!

Dulcius quid genti
posset cogitari
carcere jacenti
quam deliberari?
quies fatiscenti
et salus languenti
cum sperentur dari,
solamen lugenti
necnon pax trementi,
plausus essent cari.

Istud nos possemus
in scholis clamare,
qui hic sustinemus
tormentum amare
ad libros sedemus
et semper studemus,
nequimus cessare;
ludum non habemus
nec unquam valemus
hic tripudiare.

Scholis, ut castellis,
nos incarceramur
et diris flagellis
saepe laniamur:
scribendo tabellis
versus cum normellis
heu, quam cruciamur:
vae nobis misellis,
aetate tenellis,
jamjam moriamur!

Et isti doctores
sunt tam scelerati,
quod essent tortores
potius vocati,
per quorum rigores
et diros terrores
sumus tam calcati.
Deus his languores
mittat et dolores,
ut sint cito strati!

Sed plausus lucescunt
qui novi parantur,
blada maturescunt
ut cito metantur;
cerasa rubescunt
et botri turgescunt,
ut prelo premantur,
prataque virescunt
et herbae excrescunt,
ut falce scindantur.

ANONYMOUS

Hinc repatriare
nostra statu cum
et hodie instare
per loca quam plura,
vulpes vestigare
necnon leporare
per lucos et rura;
nec plus dictitare
volumus nec stare
ad scholarum jura.

ANONYMOUS

c. 1300

The Christmas Holidays

DOCTOR, ave, flos doctorum
preces audi puerorum
tibi supplicantium!
tu floretus, tu facundus,
nulli par es aut secundus,
immo primus omnium.

Sunt honesti tibi mores
semper vires, semper flores
per cunctos scientia:
in te virtus nulla tabet,
suum in te locum habet
multiformis gracia.

Hoc dies est propinqua,
dies felix, dies in qua
virgo Christum peperit!
[illegible]
[illegible]
[illegible]

Mundo prius desolato
primi patris pro peccato
venit pacis nuntius:
prodit proles virginalis
summo patri coaequalis
summi patris filius.

Verbum patris incarnatur
neque virgo violatur
propter puerperium:
servus esse non dedignans
fuit homo se designans
nostrae carnis socium.

Luna soli copulatur,
neuter tamen eclipsatur
aut defectum patitur;
virgo parit mundo ducem,
regem caelo, caecis lucem,
dum rex regum nascitur.

Fecundata caeli rore
praetermisso partus more
virgo parit hominem,
virgo profert ex se florem
creatura creatorem,
lucis plenitudinem.

Sensus noster jam marcescit,
et in nobis refrigescit
jam fervor ingenii:
si quaeratur, 'Quis hoc fecit?'
respondemus, 'Nos affecit
labor frequens studii.'

ANONYMOUS

Quia vero nos labore
pressi sumus, in honore
festi da licentiam !
sic dignetur rex caelorum
exoptatam peccatorum
tibi dare veniam.

Regi regum occursuri
studeamus esse puri
sana conscientia,
ut in sede majestatis
gaudeamus cum beatis
in caelesti patria !

ANONYMOUS

c. 1300

88. *A Students' Song for Our Lady's Birthday*

ADSIT jubilatio
removens maerorem,
cor, mens, pectus, ratio
festum promant morem
summo cum solatio,
nam nunc proniorem
Stirps Jesse virgam produxit virgaque florem.

Jure gaudet civitas
sacrarum cohortum,
nam ejus nativitas
est, quae nescit scortum,
qua nostra captivitas
pertingebat portum,
Stella Maria maris hodie processit ad ortum.

Cognitam a nemine
scimus matrem piam,
quae de David semine
genealogiam
cepit et haec feminae
dedit ortus viam,
Sicut spina rosam genuit Judaea Mariam.

Merito debuerat
benedicta scribi,
qua deletus fuerat
morbus primi cibi;
Deus hanc voluerat,
ut maneret ibi,
Vas generale suis, vas speciale sibi.

Video miracula
facta novo more,
virginem abs macula
matrem scio fore,
daemonis quae jacula
fregit cum vigore,
Gaudia matris habens cum virginitatis honore.

Jure te prae ceteris
benedictam promo,
quae rectorem aetheris
ventris claudis domo,
qui peccato veteris
obiit pro pomo,
In tua se clausit viscera factus homo.

Primum plenum gratia
scimus hanc fluentem,
ad caeli palatia
quae ducit egentem,
quae per mundi spatia
matrem existentem
Non habuit similem nec est habitura sequentem.

Haec est virgo stabilis,
dulcis, mitis, pura,
mater venerabilis,
nulli nocitura;
a cunctis laudabilis
est haec creatura,
Hic color, hic sexus, hic aetas, ista figura.

Quae portasti filium,
virgo, sine poena,
da nobis auxilium
hostemque refraena,
tu rosa, tu lilium,
tu virtute plena,
Cellula mellis fundit odorem virgo serena.

Quae cum sacro numine
gaudes in hac hora,
sursum in acumine
tu pro nobis ora,
ut fruamur lumine
tecum sine mora,
Ad caeli decora nos erige, virgo decora.

89. *The Lover in Winter (2)* c. 1200

DE ramis cadunt folia,
nam viror totus periit;
jam calor liquit omnia
et abiit;
nam signa caeli ultima
sol petiit.

Jam nocet frigus teneris,
et avis bruma laeditur,
et philomena caeteris
conqueritur,
quod illis ignis aetheris
adimitur.

Nec lympha caret alveus,
nec prata virent herbida;
sol nostra fugit aureus
confinia;
est inde dies niveus,
nox frigida.

Modo frigescit, quicquid est,
sed solus ego caleo;
immo sic mihi cordi est
quod ardeo;
hic ignis tamen virgo est,
qua langueo.

Nutritur ignis osculo
et leni tactu virginis;
in suo lucet oculo
lux luminis,
nec est in toto saeculo
plus numinis.

Ignis graecus extinguitur
cum vino jam acerrimo;
sed iste non extinguitur
miserrimo;
immo fomento alitur
uberrimo.

c. 1200

90. *A Lover's Complaint* (2)

SIC mea fata canendo solor,
ut nece proxima facit olor;
blandus haeret meo corde dolor,
roseus effugit ore color,
cura crescente,
maerore vigente,
vigore labente,
miser morior,
tam male pectora multat amor;
ah morior; ah morior; ah morior
dum quod amem cogor et non amor.

Felicitate Jovem supero
si me dignetur quam desidero,
si sua labra semel novero,
una cum illa si dormiero;
mortem subire,
placenter obire,
vitamque finire
statim potero,
tanta si gaudia non rupero;
ah potero; ah potero; ah potero,
prima si gaudia concepero. . .

ORIGO SCACCABAROZZI

d. 1293

91. *Hymn for Saint Peter Martyr*

IN Petri novi martyris
novello natalitio
novellas odas personet
Christianorum concio.

Ut rosa rubens floruit,
ut virginale lilium,
pro fide qui sustinuit
Petrus virgo martyrium.

Hic agonista fidei,
doctor morum mirabilis,
fidem defendit, praedicat
pugnator invincibilis.

Jejunat hic et vigilat,
instat orationibus,
confessiones recipit
miris fulgens virtutibus.

Hic alter Samson moriens
choros ingressus caelicos,
plures quam vivens subjicit
ac convertit haereticos.

Ejus post mortem confluunt
quam plurimi haeretici
confestim ad ecclesiam,
facti veri catholici.

Praedicatorum dederat
ordo dona insignia,
confessores et virgines
Christo violas, lilia.

Nunc ordo Petrum martyrem
rosam dat odoriferam,
cum laurea victoriae
intrantem aulam superam.

Laeteris, gens Ambrosii,
quod intercessionibus
Petri, tui nunc incolae,
custodiris ab hostibus.

Hunc roga piis precibus,
devotis ac frequentibus,
ut te locet caelestibus
aeternis mansionibus.

GIL DE ZAMORA

c. 1290

92. *The Blessed Virgin Mary in the Temple*

VIRGA de Jesse prodiit,
virga virens tenella,
quae tota florens exiit
de materna fiscella,
purissima, sanctissima,
rorifera, fructifera,
carens omni procella.

In templo cum virginibus
virgo est educata,
divinis charismatibus
tota inebriata,
agillima, humillima
doctissima, verissima
Deo et mundo grata.

Virgines sacratissimas
virgo amplectebatur,
ad laudes praeclarissimas
ipsas exhortabatur,
deifica, pacifica,
hymnodica, melodica,
Deum contemplabatur.

Et sicut mente praeditas
virgines diligebat,
sic vagas et indomitas
acriter arguebat,
archetypa, zelotypa,
legifera, justifera,
utrasque dirigebat.

Huic spiritus angelici
devote assistebant,
manna saporis caelici
de sursum afferebant,
quo viscera sacrifera
cibario, sacrario
mire reficiebant.

A mane usque tertiam
laudibus insistebat;
post haec totam industriam
ad opus convertebat,
ad cantica Davidica
post rediens ut sitiens
tempus sic expendebat.

Ob hoc pater ingenitus
exaltetur potenter,
ejusque unigenitus
commendetur prudenter,
hinc spiritus paraclitus
vivificus, munificus
invocetur clementer.

JOHN PECHAM

d. 1292

93. *Hymn on the Trinity*

IN majestatis solio
tres sedent in triclinio
nam non est consolatio
perfecta solitario.

Aeternae mentis oculo
dum pater in se flectitur,
in lucis suae speculo
imago par exprimitur.

Imaginis consortium
nativus praebet exitus,
consorsque spirant gaudium
ingenitus et genitus.

Hoc gaudium est spiritus,
quo patri natus jungitur,
et unum bonum funditus
in tribus his concluditur.

In tribus est simplicitas,
quos non distingit qualitas,
nec obstat tribus unitas,
quam ampliat immensitas.

Per solam vim originis
communio fit numinis
nativi ductu germinis
votivique spiraminis.

Ingenito et genito
cum spiritu paraclito
honoris simpli debito
psallamus corde dedito.

94. *Hymn to the Blessed Sacrament*

AVE vivens hostia, veritas et vita,
in qua sacrificia cuncta sunt finita ;
per te patri gloria datur infinita,
per te stat ecclesia jugiter munita.

Ave vas clementiae, scrinium dulcoris,
in quo sunt deliciae caelici saporis,
veritas substantiae tota salvatoris
sacramentum gratiae, pabulum amoris.

Ave manna caelicum verius legali,
datum in viaticum misero mortali,
medicamen mysticum morbo spiritali,
morte dans catholicum vitae immortali.

Ave corpus domini et munus finale,
corpus junctum numini, nobile jocale,
quod reliquit homini in memoriale
cum finalis termini mundo dixit vale.

Ave plenum gaudium, vita beatorum,
pauperum solatium, salus miserorum;
grande privilegium est hoc viatorum,
quorum sacrificium merces est caelorum.

Ave virtus fortium obvians ruinae,
turris et praesidium plebis peregrinae,
quam insultus hostium frangere non sine,
ne vi malignantium pereat in fine.

Hic Jesus veraciter duplex est natura,
non est partialiter nec solum figura,
sed essentialiter caro Christi pura
latet integraliter brevi sub clausura . . .

Sumptum non consumitur corpus salvatoris
idem totum sumitur omnibus in horis;
forma panis frangitur dente comestoris,
virtus carnis sugitur morsibus amoris. . . .

Moris est amantium invicem sitire,
ut arcana cordium possint introire;
sic vult rex regnantium, caritatis mirae,
cibando fidelium intima subire . . .

Jesu, vivens hostia, placa majestatem,
sacramenti gratia confer sanitatem;
pauperum substantia, da aeternitatem,
domini memoria, fove caritatem.

Vanitatem spernere fac nos, consolator,
hostes dona vincere, Christe propugnator,
et quod doces credere, Jesu reparator,
per te tandem cernere da, remunerator.

ANONYMOUS

c. 1300

95. *Quondam Fuit Factus Festus*

QUONDAM fuit factus festus
et vocatus ad comestus
abbas, prior de Leycestris
cum totus familia.

Abbas est sedere sursum
et prioris juxta ipsum:
ego miser stetit dorsum
inter rascabilia.

Vinum venit sanguinatis
ad prioris et abbatis:
nihil nobis paupertatis
sed ad dives omnia.

Abbas bibit ad prioris,
prior vero totum horis:
ego pauper stabat foris,
nil habens delicia.

Dixit abbas serviatis:
'date vinum nostris fratis;
bene legunt et cantatis
ad nostra solemnia.'

Dixit prior ad abbatis:
'bene bibunt, habent satis;
non est bonum ebriatis
eant ad claustralia.'

Unus cano juniorum,
bonus lectus et cantorum
irascatus ad priorum
dixit haec verbalia:

'Vos abbatis et prioris,
bibis totum de liquoris:
nihil vobis de pudoris,
sed totum de gulia.

Prior, vos non intendatis
quantum sumus laboratis
in legere et cantatis
per ista festalia.

Vos nec nobis nihil datis,
nec abbatis permittatis
facit nostris societatis
sua curialia.

Qui stat, vide ne cadatis;
multum enim de praelatis
sunt deorsum descendatis
propter avaricia.

Propter cordis strictitatis
sunt de sede degradatis
et sic propter parcitatis
perderunt magnalia.

Rogo, deus majestatis,
qui nos fecit et creatis,
ut hoc vinum, quod bibatis,
possit vos strangulia.'

Ad hoc verbum prior cursus
furabatur sicut ursus:
unus vice atque rursus
momordavit labia.

(The altercation between the Prior and the Canon continues for 46 stanzas: at the end the Prior takes the initiative in making peace—)

Prior dixit: 'Gratias ego
usque modo corde tego:
quod non feci, modo lego
volo pacem facia.

Ergo tu me osculabis?
quorum fratres tu fidabis,
quod tu mihi condonabis?
faciamus venia.'

(And all ends happily, in a manner described in a somewhat later version of the same song—)

Post haec omnes bibierunt
et in vestes dormierunt,
matutinas neglexerunt
usque diem claria.

c. 1300

96. *Hymn to the Blessed Virgin Mary* (4)

1

BENIGNAM,
dignam
laudibus
decet exaltare,
quae fructum vitae omnibus
novit generare.

Impleta
laeta
munere,
merito exultavit,
dum angelus dulcissime
piam salutavit.

Pietatis, pacis fons,
virgo, tu es navis, pons,
donum fer salutis:
o suavis navis, pons,
virgo, tu es nobis pons,
portum da salutis.

2

Exulta
multa
gratia
tu virgo singularis,
nam regis regum fulgida
mater appellaris.

Te clamant,
amant
jugiter
agmina sanctorum,
collaudantes praedulciter
reginam polorum.

Clare, care rutilas,
virgo, cunctis imperas
  veram in salutem,
obfuscare ne sinas,
virgo, tu ne desinas
  servis tuis lucem.

3

Caterva
serva
hominum
in te jocundamur,
dum per dilectum unicum
natum liberamur.

Aurora,
ora
filium
pulcherrima cunctorum,
ut nobis det praemium
sortis beatorum.

Infinitae vitae flos,
virgo, tu es vitae flos:
  gemma charitatis,
insignire rite nos,
o virgo, tu rite nos
  conjunge beatis.

c. 1300–20

97. *Why we put a Weather-cock on the Church Spire*

MULTI sunt presbyteri qui ignorant, quare
super domum domini gallus solet stare;
quod propono breviter vobis propalare.
si vultis benevolas aures mihi dare.

Gallus est mirabilis Dei creatura,
et sic bonus presbyter ejus fit figura,
qui praeest ecclesiae animarum cura,
stans pro suis subditis contra nocitura.

Supra crucem positus gallus contra ventum
caput diligentius erigit extentum;
sic plebanus, ubi scit praedonis adventum,
illi se objiciat pro grege bidentum.

Videmus, quod piger est gallus aliquando
sive levis nimium contra ventum stando;
sic multi presbyteri quasi dormitando
locum dant diabolo, praedoni nefando.

Gallus regit plurimam turbam gallinarum,
et sollicitudinem magnam habet harum;
sic plebanus, capiens curam animarum,
doceat et faciat quod sit Deo carum.

Gallus granum colligens convocat uxores
et illud distribuit ante cariores;
tales discat presbyter pietatis mores,
dando suis subditis scripturarum flores.

Gallus tempus praecinens horae nocturnalis
primitus a propriis se castigat alis;
castigando primum se pastor fiat talis,
tunc dicendo subvenit subditorum malis.

Quasi rex in capite gallus coronatur,
in pede calcaribus ut miles armatur,
quanto plus fit senior pennis deauratur,
in nocte dum concinit, leo conturbatur:

Sic pastor, qui bene scit populo praeesse,
pigros cum calcaribus monet indefesse,
confortando debiles verbi Dei messe,
post laborem aureus ut rex debet esse.

Solet leo tremere de galli canore,
et fugit diabolus solito de more
gallus cum cantaverit, sed magis ab ore
albi galli: reor hoc in figura fore.

Castitas albedine solet figurari,
et plebani maxime solent honorari
illi, qui luxuria nolunt inquinari;
ab his credo citius daemones fugari.

Gallus suas feminas solet verberare
has, quas cum extraneo novit ambulare;
sic sacerdos subditos debet castigare,
contra legem domini qui solent peccare.

Basiliscus nascitur ovis de gallorum;
sic crescit diabolus ex presbyterorum
magna negligentia, qui de subditorum
non curant sceleribus nec de spe caelorum.

Pullos solet ducere gallus mutilatus
et a mulieribus per hoc fit amatus;
sic pro caeli gloria presbyter castratus
Deo et hominibus per hoc erit gratus.

Gallus nunquam negligit tempus vespertinum,
tunc cum suis subditis volat ad supinum,
ut in nocte media tempus matutinum
servis Dei praecinat ad opus divinum:

Sic et bonus presbyter, respuens terrena,
ducat suos subditos ex inferni poena,
praebens iter caelicum caeli per amoena
ut, cum Christus venerit, turba sit serena.

Haec nobis sufficiant de gallo notata
et in audientium corde sint locata
tenaci memoria, quasi nux muscata
plus reddit aromata, bene masticata.

Imitator galli sis, sapiens plebane,
vivendo sollicite, consurgendo mane;
lege, stude, praedica, horas tuas cane,
et sic in caelestibus corde, mente mane.

c. 1300–50

98. *Hymn to St. Thomas of Canterbury*

PLAUDE Cantuaria
plausu renovato,
laude multifaria
Deum collaudato,
urbs sanctificata,
firmiter fundata,
Deo consecrata,
pretioso sanguine
praesulis ornata,
et sancti solamine
Thomae solidata.

Per mortem pontificis
mors mortificatur;
per occasum judicis
jus redintegratur:
mors mortem fugavit,
fraus fidem firmavit,
nox diem novavit;
mira lucis novitas,
quam nox reformavit,
miranda vivacitas,
quam mors ministravit.

Emicat ex tenebris
lux, ex spinis rosa,
et ex fraudis latebris
fides fructuosa;
pastor immolatur,
fides roboratur,
caecitas caecatur;
congaudet ecclesia,
cum pax reformatur,
dolet injustitia,
cui jus dominatur.

Nova nostris vallibus
vinea plantatur,
per quam nobis omnibus
salus restauratur:
jam risus maerorem,
requies laborem,
gaudium dolorem,
spes timorem superat,
sanitas languorem,
fraudi fides imperat,
iraenat pax furorem.

Vitium virtutibus
solet dominari,
et a fraudis viribus
fides conculcari;
nunc ordo mutatur,
fraus annihilatur,
scelus exstirpatur,
martyris subsidio
feritas sedatur,
derogatur vitio,
virtus dominatur.

Salve, lux laetitiae,
lumen confessorum,
Thoma, sol ecclesiae,
solamen Anglorum:
tu justi juvamen,
tu maestis solamen,
tu lapsis levamen,
tu nostra memoria,
nostrum medicamen,
tibi laus et gloria,
virtus, honor. Amen.

ANONYMOUS

c. 1300

99. *A Parson's life is the best*

VIDE fabrum, fili mi, quomodo sit pictus
in vultu carbonibus, viliter amictus,
nam de die in diem sudat propter ictus,
ut sit ei modicus et non lautus victus.

Vide carpentarium, qualiter intentus
sit labori manuum, prout dat juventus;
nil valet in senio, quia tunc est lentus,
et tunc lucrum deperit ei quasi ventus.

Videas pellificem male coloratum,
fere prae vigiliis oculis orbatum ;
nunquam habet requiem nisi super stratum—
dum quiescit modicum, dicit se beatum.

Sutoremque videas, qualiter sit unctus,
manibus et pollice saepe male punctus,
soccis atque subulis tota die junctus ;
apparet in facie quasi sit defunctus.

Licet satis utiles mundo sint textores,
sunt tamen hominibus cunctis viliores,
quamvis lucrum habeant, non tamen honores,
nam corrupti furfures propinant livores.

Mercatores videas, quali cum labore
vivunt, ut familiae praesint cum honore ;
undas maris transvolant magno cum timore,
ubi res et corpora perdunt cum dolore.

Piscatores videas, qualiter in mari
et in aquis aliis solent naufragari ;
arte cum laboribus vix queunt ditari,
quorum, dum nil capiunt, dies sunt amari.

Vide tabernarios nequiter viventes ;
ipsi sunt divitias male possidentes,
ad aeterna gaudia non apponunt mentes,
sed per mundi spatia sic defraudant gentes.

Laborare proprium est agricolarum,
quamvis bonum opus sit, tamen est amarum
fame, siti, frigore, aestu pluviarum,
de quorum miseriis non est loqui parum.

Vide, fili, comites et barones terrae,
qui semper in armis sunt, quod est durum ferre,
et semper conveniunt interesse guerrae;
hanc autem miseriam dolor est referre.

Vide, fili, clericos purpura splendentes;
ipsi sunt divitias vere possidentes;
ad dolores aliquos non apponunt mentes,
ipsi cantant altius nummos possidentes.

Dum matronae veniunt ad altare flentes,
ipsi possunt inopes juvare parentes;
ipsi sacrificia sunt suscipientes—
sunt, qui fiunt clerici, vere sapientes.

ANONYMOUS

c. 1350

100. *A Call to the Crusade*

CHRISTIANI nominis corruit insigne,
spurci pompa germinis et gentis indignae
regnat in Jerusalem—quis ferro vel igne
deleat propaginem sobolis malignae?

Capta est hereditas pendentis in ligno;
si quos regit veritas munere benigno,
horum crucis pectora consignentur signo,
publicentur robora populo maligno.

O florens militia Christianae gentis,
quis ferat opprobria saecula regentis?
ordinetur acies populi credentis,
fabricetur aries, dentur vela ventis.

Nostrae, fratres, vigeat disciplinae cultus,
pax inter nos maneat, sit rancor indultus;
sentiant Jerusalem gentiles tumultus
Christiani roboris viriles assultus.

Cur gens non opprimitur vitae bestialis,
qua sic Christi premitur sedes principalis?
factum in prostibulum civitas regalis,
versa est in stabulum domus specialis.

A summo pontifice exiit edictum,
neminem detineat scelus vel delictum,
indulgetur penitus culpae maledictum,
si quis occubuerit per iter indictum.

Vestris qui sceleribus estis involuti,
piscina comparuit congrua saluti
in qua quotquot sanguine fuerint abluti,
laetabuntur illico caelum consecuti.

Ergo si vos moveat zelus domus Dei,
rogo vos, admoneat illud Maccabaei
sub quo pauci totiens vicerunt Judaei;
valde mentes acuit tantae forma rei.

Constipetur classibus maris latitudo;
pleos, quirites, proceres, regum celsitudo,
ire si quem hostium terret multitudo,
noverit, quod desuper datur fortitudo.

Surgat invincibilis pastor Romanorum,
accingatur nobilis probitas Francorum,
producatur agilis populus Anglorum,
necnon et horribilis turba Bohemorum.

ANONYMOUS

Sedens adhuc modicum cinere conspersa
tuum lauda medicum, civitas dispersa!
ad te nostra convolat gens bene conversa,
ut jam te non incolat Medus neque Persa.

Ad hoc sulcant aequora plus quam rates mille
plenae gente libera mentis non pusillae;
ni gurges impediat Charybdis et Scillae,
tutum est ut fugiat filius ancillae.

Ergo nunc accelerent fortes regionum,
cedat amor sanguinis et cognationum:
aderit in proelio Deus ultionum,
cujus cadet brachio robur nationum.

ANONYMOUS

c. 1300–1400

101. *Hymn to St. Eloy*

DE fabri ministerio
assumptus in pontificem
pastoris in officio
renovavit aurificem.

Verbo potens et opere
servire Christi nomini,
novo vasorum genere
exornat templum domini.

Manum misit ad malleum
verbum exemplis adstruens,
sic vas format idoneum
verbum vita non destruens.

Malleus verbi ratio,
fornax zeli constantia,
follis est inspiratio,
incus obedientia.

Sic faber in pontificem,
in montem crevit atomus;
Lemovicae aurificem
patrem jactat Noviomus.

Faber et fabri filius,
fabrum creans Eligium,
nobis adsit propitius
per hujus fabri studium.

ANONYMOUS

c. 1400–50

102. *Sequence for Corpus Christi Day (2)*

SALVE festa dies toto venerabilis aevo,
qua caro Messiae fit cibus ecclesiae.
Christus in cena turba cinctus duodena
se tenet in manibus, se cibat ille cibus.
te merito, Christe, jubilans laudat chorus iste,
cui vitam caro dat tua sancta caro.
sic decrevisti, sic pascere nos voluisti;
tu cum sis vita, nos pie pascis ita.
fit caro de pane, vinum cruor; haec duo plane
Christus discipulis dat memoranda suis.
hic cibus, hic potus causat, quod numine totus
sumens plenus erit, si bene crediderit.
si credis, comedis si, non sine luce recedis;
ergo cibus vitae non juvat absque fide.
crede Deum Christum fore, qui panem dedit istum;
qui negat esse Deum, mens mala perdat eum.

qui capit indigne, judex se puniet igne;
qui digne capiunt, hi bene proficiunt.
lumbos cingentes, pedibus tegumenta ferentes,
sint baculi manibus, et valet iste cibus.
casta caro, mundum sit cor; cruce contere mundum;
sumere tunc poteris, quo bene pastus eris.
non caro sola cibo dare vitam sola nequibo,
solaque quod nequeo, do caro juncta Deo.
panis vivifici virtus praestet, quod amici
possumus esse Dei: gratia semper ei!

ANONYMOUS

c. 1400–50

103. *Hymn for the Visitation of the Blessed Virgin Mary*

O SALUTARIS micans stella maris,
generans prolem—aequitatis solem,
lucis auctorem—retinens pudorem,
suscipe votum.

Congratulamur et tuas conamur
canere laudes, quae Deo congaudes,
sed non condignis praevalemus hymnis
dicere totum.

Quam veterana traxit in montana
gressu festinam rosam matutinam,
te veneramur, per pia precamur
haec quoque gesta.

Vocem Rachelis audias de celis
quae te implorat filiosque plorat—
veni, solare jubar, et solare;
pelle molesta.

ANONYMOUS

O mediatrix, orbis reparatrix,
gaudium maestis, mundi lux caelestis,
pace serena populum serena
simul et clerum.

Summo gignenti sit tibi mittenti,
ex te nascenti proli prominenti
ac procedenti, supervenienti
laus tota rerum.

ANONYMOUS

c. 1400–1500

104. *Hymn to the Blessed Virgin Mary (5)*

MATER, ave,
plena deliciis,
quae nos a vae
purgans ac vitiis
obviasti
rosa rubens
laesos laetificans
nulli nubens,
mundum mirificans
tu salvasti.

Odor florum
lima nequitiae,
via morum,
limes justitiae
salutaris:
vas honoris,
stella clementiae,
dulcor oris
neuma laetitiae
singularis.

ANONYMOUS

Verbum audis
  emissum caelitus;
in te claudis
  quod patres primitus
    praedixerunt.
vivax apis,
  virtutum floribus
vivas dapes
  ministras cordibus
    quae te quaerunt.

Venti fremunt,
  jam velum scinditur,
fluctus premunt,
  ratis relinquitur—
    assis, pia!
pelle fraudes,
  virgo, te petimus,
sume laudes
  quas tibi psallimus,
    O Maria.

ANONYMOUS

c. 1400–50

105. *A Christmas Meditation*

I

VERBUM de patre natum,
  lumen de lumine,
nuper est incarnatum
  de matre virgine,
verbum abbreviatum
  homo de homine,
fascia colligatum
praesepe reclinatum,
  faeni sub tegmine.

Anima mea, plora,
plora cum virgine:
caruit illa hora
pauper juvamine;
accurre et labora
toto conamine,
para praesepi loca,
simul cum ipsa loca
Jesum in stramine.

Custodi, ne discedas,
custodi parvulum,
per ipsum enim credas
salvari saeculum,
et felix es, si te das
plangenti baculum,
si manibus levato
dederis amplexato
occultum osculum.

Nec osculari vultum
dico ut studeas;
satis est, immo multum,
pedes si valeas,
immo pannorum cultum
tenere studeas,
fimbria vestimenti
sanitatem languenti
dedit; en, timeas.

Redde matri lactandum
castis uberibus,
sed resume portandum
alternis vicibus;

si dura sit ad dandum
in tuis manibus,
Dic: 'Tuus iste natus
non tibi soli datus,
sed datus omnibus.

Si miserum causaris,
venit pro miseris,
per ipsos exaltaris,
mater efficeris;
ergo ne dedignaris,
quod pro me ceperis;
quanto magis sum reus,
tam magis erit meus
una cum ceteris.'

Accurre, gens peccatrix
non siccis oculis,
salvatorem salvatrix
praesentet singulis;
thesaurum conservatrix
nunc offert populis—
si tantae pietati
fuerimus ingrati,
vae nobis miseris!

Venit ab arce patris
natus carissimus,
ubera suxit matris,
sicut nos fecimus,
cujus amorem fratris
quando recolimus,
mirum, si tam gelati
calore nominati
mox non liquescimus.

Venit enim ut ignis
terram accendere,
tam exemplis quam signis
mundum concutere,
ejus donis benignis
carnem exuere,
ut hoc igne conflati
soli jam majestati
curemus vivere.

2

Si mihi vis firmare
jurando foedere,
quod nil velis amare,
me solum quaerere,
promitto caelum dare,
me tibi jungere,
cuncta bella domare,
ut possis superare,
vires tribuere.

In primis cor consulta,
quod vis eligere;
ecce, requirunt multa
tuum diligere,
sed vide, ne sis stulta,
cura distinguere,
et si sum eligendus
cunctisque praeponendus,
noli me spernere.

Ego natura Deus
de patre prodiens,
ut mundaretur reus
in matrem veniens,

factus pauper Hebraeus,
in cruce patiens,
patenter demonstravi
quod nimis te amavi
tam magna faciens.

Dicas ad amatores:
'Quid mihi facitis?
O carnales amores
vos me inficitis,
O vos mundani flores,
citi deficitis,
O mali suggestores,
ad aeternos ardores
vos me conducitis.'

De me nihil habebis
nisi solatium,
nec modicum censebis
mentale gaudium,
post aeterne ridebis
in regno caelitum
beataque tenebis,
cum mihi adhaerebis
intra palatium.

Erras, si reperire
te putas melius;
cito debet perire
bonum exterius,
in toxicum redire
quod sapit dulcius;
ergo vitam acquire,
quae non potest perire,
vivendo sanctius.

c. 1400–50

106. *Hymn to St. Barbara*

GAUDE, virgo nobilis,
quae cum esses nubilis
respuisti conjugem,
Barbara.
tres fenestras statuis,
crucis typum digitis
sculpis venerabilem,
Barbara.

Pedis signum proprii
imprimis, quo saucii
sumunt sanitatem,
Barbara.
oves et prodentis te
fiunt mox locustulae ;
praefectum et patrem,
Barbara,

Et tormenta varia
vincis, Dei famula,
Barbara.
post mortis victoriam
intras caeli gloriam,
Barbara.

Tibi cunctos servientes
salva, nutri, protege,
Barbara,
ut post mortem sint gaudentes
tecum caeli culmine,
Barbara.

c. 1400–1500

107. *Hymn on the Passion of Christ*

AMOREM sensus erige
ad te, largitor veniae;
ut fias clemens cordibus
purgatis inde sordibus.

Benigne multum Domine,
tu lapsum scis in homine:
infirma est materia,
versamur in miseria.

Clausa tibi sat agnita,
nulla mens est incognita:
aufer a nobis omnia
fallentis mundi somnia.

Dives pauper effectus es;
pro nobis crucifixus es;
lavans ex tuo latere
nos munda vita vetere.

Externi huc advenimus.
in exilio gemimus:
tu portus es et patria;
reduc ad vitae atria.

Felix te sitit charitas,
te, fontem vitae, veritas:
beati valde oculi
te speculantis populi.

Grandis est tibi gloria,
tuae laudis memoria
quam sine fine celebrant
qui cor ab imis elevant.

ANONYMOUS

Hoc ut possimus, domine,
praesta in tuo nomine:
sine quo labor deficit,
qui nihil digne efficit.

ANONYMOUS

c. 1450

108. *Hymn for the Feast of St. Ignatius*

IN hoc festo corde praesto
exultemus, laudes demus
domino per omnia.
gens amore, pio more,
vult laudare, celebrare
festiva solemnia.

Non indigne sed benigne
nunc laudaris et amaris,
o martyr sanctissime:
ad tortores saeviores
accessisti cum vicisti
tormenta fortissime.

Cum Trajani malesani
deos vanos et prophanos
judicas tu despici,
in amore ferviore
Christi vere vis manere
et te poenis subjici.

Urit ira tua dira,
o Trajane inhumane,
proprio ex vitio,
sanctum Christi, cum jussisti
flagellari, cruciari
nimio supplicio.

Hic ligatus, catenatus,
ductus dure saevo jure
Romam stricto habitu:
igne laesus, ferro caesus,
fame, siti tortus, miti
te fovente spiritu.

Trucidaris, sed laetaris
in agone, passione
Christi certans nomine:
vulneraris, confricaris
sale spei, dicens 'mei
miserere, domine.'

Jugulatus, feris datus,
morti cedis, et obedis
Christi evangelio:
Christum tutus es secutus;
passus martem, bonam partem
acquisîsti praelio.

Jam signati tui fati
preciosi, luminosi,
dulcis est memoria:
nos natantes, fluctuantes
in hoc mundo furibundo
duc quo gaudes gloria.

c. 1400–50

109. *Hymn for the Feasts of the Blessed Virgin Mary in Eastertide*

ORBIS totus
unda lotus
Christiani lavacri,
ad Mariam,
matrem piam
voce clamet alacri.

Matrem illam,
quae mamillam
praebuit altissimo,
collaudemus,
decantemus,
cantu jucundissimo.

Mater Dei,
per quam rei
redeunt ad veniam,
seda diram
clemens iram
ac refunde gratiam.

Hostes arce,
servis parce
tibi supplicantibus
ac felicem
genitricem
Dei te fatentibus.

Sis adjutrix,
Dei nutrix,
  Christiani populi,
cujus votis
ad te totis
  diriguntur oculi.

Natum ora
et implora,
  ne plebs ejus pereat,
sed ductrice
genitrice
  te ad vitam redeat.

Sic dic ei:
'Fili Dei
  sed et meus unice,
nate meus,
atque Deus,
  supplicantes respice.'

ANONYMOUS

c. 1450–1500

110. *Hymn to the Blessed Virgin Mary* (6)

INTUAMUR enixam
virgunculam,
Jesu Christi matrem
  atque filiam,
quae nos sua prece
salvavit a nece,
scabies dissolvens
  daemonis a faece.

Omnigenas ergo
vocemus Musas
recolendo inclytum
hoc Christi vas,
in quo hoc gestavit,
quod omnes sanavit,
aridos rigavit,
vitam reparavit.

Hanc ergo Mariam
tu, Euterpe,
decantandi ramum
tu belle flecte;
Melpomene, carmen
tragicum continens
virginem placando,
ne desperet flens.

Harmoniza, grata
o Terpsichore,
ut flagitet natum
haec nata pro me;
Calliope sonans,
reprime noxia,
imiter ut cives
in caeli patria.

Narra, Clio musa,
hanc historiam,
qua referam laude
sanctam Mariam;
subveni, Erato,
per hanc ingemiam
livorum, quorum
captarem veniam.

Exsurge, adjuva
me, Polhymnia,
quo colore scribam,
qua facundia;
puto, si adesset
lingua Tulliana,
minima daretur
hac laus de Diana.

Symphoniza, Thalia,
hanc melodiam,
attingamus musam
ut Uraniam,
ubi exaltata
es, virgo beata,
angelorum atque
turma trabeata.

Flos superexcelsus
vertice Syna,
producasne servum
mortis ad ima?
flebili de valle
duc ad palatia,
ubi laudes tibi
dabo per saecula.

c. 1500

111. *Saint Thomas Aquinas*

PANGE lingua gloriosi
dogmatis mysterium,
Aquinatis pretiosi
quem in lucem gentium
nstar solis radiosi
rex accendit gentium.

Nostro datus, nostro natus
Thomas est in ordine
et in scholis conservatus
sparso verbi semine,
sui palmam doctoratus
miro tulit omine.

Nam cum sacrae corpus cenae
descripsisset fratribus
panis, vini substans plene
solis accidentibus:
'de me, Thoma, scriptum bene',
crux afflavit auribus.

Verbo vitae Verbum verum
Thomas semper efficit;
ejus stylus dulce merum
nec a fide deficit;
ad docendum cor sincerum
solus Thomas sufficit.

Tantum ergo nos portentum
veneremur cernui;
Aquinatis documentum,
nostro dispar sensui,
praestet nostrae supplementum
virtutis defectui.

Genitori genitoque
laus et jubilatio,
procedenti ab utroque
compar benedictio,
Aquinatis scriptis quoque
sua sit laudatio.

NOTES

1, p. 1. I query the ascription to St. Hilary only because the great name of Wilhelm Meyer is against it. Nothing else would make me doubt, the testimony of four early and good MSS. being in his favour. It is the one 'admittedly foreign element'[1] which found its way into the hymnal of the ancient Irish Church. Best text and commentary in A. S. Walpole's *Early Latin Hymns* (Cambridge 1922), p. 5. Metre: trochaic tetrameter catalectic; mostly quantitative, but accent is beginning to tell, e.g. 3 *viá*, 56 nuntiát.

6. *El*, a Hebraism, naturally altered in several MSS. to the familiar, but here very feeble, *vel*. 16 *nuntiatum* is difficult; 'there was brought Herod a piece of news likely to be hurtful to his kingship'. 19 *Nazareth*, locative. 25 the scansion is difficult: are we to pronounce *vínum quód derát hydriis*, depending on the accent of ὑδρία, or *vínum quód deérat hýdris*? In any case a conjecture by Canon A. J. Mason, *mutuari* (MSS. *motari*, *motare*, *mutare*, *motuari*) has much improved the sense. 34 'he is assailed with false charges to be delivered up to Pilate.' 49 *trementes*, in loose apposition to *milites* two lines before: almost an accusative absolute, and *ambigentes* (58) is of much the same kind. There are ten more lines after 64 in most of the MSS. but they seem doxological, added to round off the text for use as a hymn.

2, p. 3. Sometimes attributed to St. Hilary, but without any certainty: quoted by the Venerable Bede, but surely of an earlier age than his. 'It manifestly contains the germ of the *Dies Irae*, to which, however inferior in lyrical fervour and effect, it scarcely yields in devotion

[1] Bernard and Atkinson, *The Irish Liber Hymnorum* (Bradshaw Society), 1898: Text, vol. i, p. 36; Irish preface and glosses ii, p. 18; valuable introduction and commentary ii, p. 125.

and simple realization of its subject.'[1] Text and commentary Walpole, *op. cit.*, p. 381. Metre: alphabetical sequence of trochaic tetrameter catalectic couplets, almost accentual.

3 *parebit* = apparebit. 17 *a dextris*, 'to those on the right hand'. Note 27 *mendacium*, 34 *moritur*, as if fourth conjugation, 39 *Jerusālem*.

3, p. 5. Found in the medieval breviaries (Mozarabic, Sarum, York, Aberdeen) and in modern Anglican hymn books without the first stanza, which is a close paraphrase of Psalm lxxx. 1, 2. English Hymnal 14, Hymns Ancient and Modern (a poor translation) 55. Text and commentary in Walpole, *op. cit.*, p. 52. Metre: iambic dimeters acatalectic in four-line stanzas, quantitative.

20 *alacris*, masculine. An archaic form, found in Virgil and elsewhere.

4, p. 6. English Hymnal 52, Hymns A. & M. 2. Text and commentary in Walpole, *op. cit.*, p. 35. Metre as no. 3: note 24, *ebrietatem*.

4 *dierum*: a participle used as an adjective can take a genitive. 15 *secundet*, turn to good. 16 *gerendi*, to act wisely. 29 *cursus*, accusative plural: 'its general course'. 30 *totus*, attracted to masculine *sc.* Deus.

5, p. 7. Probably, but not certainly, by St. Ambrose. A faint tendency towards rhyme or assonance dissuades me slightly from Ambrosian authorship, but all else is in its favour. English Hymnal 192, Hymns A. & M. 455. Text and commentary in Walpole, *op. cit.*, p. 112. Metre as no. 3.

8 *sponsis*, the brides of Christ. 15 *nescire*, the direct object of *adauge*: 'increase in our understandings the gift of ignorance of . . .'

[1] J. M. Neale, *Mediaeval Hymns* (2nd edition), 1863, p. 9. His translation is reprinted in *Collected Hymns* (1914), p. 10.

6, p. 8. Ascribed to St. Ambrose, but probably not his: yet almost equally early. English Hymnal 164, Hymns A. & M. 14. Text and commentary in Walpole, *op. cit.*, p. 290. Metre as no. 3.

7, p. 8. *Cathemerinon*, vi. 1–16 and 125–162. The last seven stanzas are found as a hymn in the Sarum and Mozarabic breviaries: English Hymnal 104. Text [of the hymn stanzas] and commentary in Walpole, *op. cit.*, p. 131. Iambic dimeters catalectic, quantitative, in four-line stanzas.

8, p. 10. *Cathemerinon*, ix. 1–28 and 109–114. The whole poem is a 'hymnus omnius horae', but a cento, beginning with the fourth stanza, has long been used as a Christmas hymn, especially in England, with the refrain 'saeculorum saeculis' after each stanza. English Hymnal 613, Hymns A. & M. 56. Text [of the hymn stanzas] and commentary in Walpole, *op. cit.*, p. 123. Trochaic tetrameters catalectic, quantitative, in three-line stanzas.

9, p. 11. *Peristephanon*, iii. 186–215. Dactylic tetrameters dicatalectic, quantitative, in five-line stanzas.

3 *Ana*, the river Guadiana.

10, p. 12. English Hymnal 123, 124. Hymns A. & M. 126. Text and commentary in Walpole, *op. cit.*, p. 356. Metre as no. 3, but accent begins to take the place of quantity, and there is a considerable amount of rhyme.

11 *nobile*, ablative. 16 *splendens* pronounced *isplendens*, cf. no. 11, l. 2.

11, p. 14. English Hymnal 125, Hymns A. & M. 128. Text and commentary in Walpole, *op. cit.*, p. 350. Metre as no. 10.

1 *providi*, nominative plural. 2 *stolis* pronounced *istolis*, cf. no. 10, l. 16. 6 *torridum*, the metaphor of the burnt-offering.

12, p. 15. Little is known of Sedulius, whose praeno-

men was possibly Caelius. He may have been a Spaniard: more probably an Italian, who spent a great part of his life, and wrote, in Achaia. Centos from this hymn have been used in various parts of the Western Church, the whole of it in the Mozarabic rite. First part of hymn, English Hymnal 18, 38, Hymns A. & M. 483, 75. Text and commentary in Walpole, *op. cit.*, p. 151. Metre as no. 3: some rhyme, but less than no. 10, alphabetical by stanzas.

81 *xeromyrrham*, dried myrrh. 82 *compares*, the women who were the Lord's companions.

13, p. 18. Perhaps early sixth century. Used at Compline in the Mozarabic and Ambrosian breviaries, and in some fairly late French uses. English Hymnal 81, Hymns A. & M. 95. Text and commentary in Walpole, *op. cit.*, p. 259. Metre as no. 3, but becoming nearly accentual, with faint traces of rhyme.

14, p. 19. Perhaps early sixth century. English Hymnal 254, Hymns A. & M. 1. Text and commentary in Walpole, *op. cit.*, p. 293. Metre as no. 3, with faint traces of rhyme.

15 It is difficult to say whether *mundi* is the genitive of 'the world', depending on *abstinentiam*, or a nominative plural 'clean'.

15, p. 20. Of nearly the same date as no. 14. English Hymnal 264, Hymns A. & M. 15. Text and commentary in Walpole, *op. cit.*, p. 299. Metre as no. 14, but slightly more accentual.

16, p. 21. Venantius [Honorius Clementianus] Fortunatus was born about 530 near Treviso, and set out about 565 for the shrine of St. Martin at Tours, living the rest of his life in Gaul. He became the friend and adviser of Queen Radegund, the separated wife of King Lothair I of Neustria, then Abbess of the convent of the Holy Cross at Poitiers which she had founded. This hymn was

written for the reception of a fragment of the true Cross, on 19 November 569, sent her by the emperor Justin II from Constantinople. After the death of Radegund (597) he became bishop of Poitiers, and died some time after 600. English Hymnal 94, Hymns A. & M. 96. Text and commentary in Walpole, *op. cit.*, p. 174. Metre as no. 3, with faint traces of rhyme.

6 *vestigia*, feet. 16 An addition to Psalm xcvi. 10 not found in the Hebrew or the Vulgate (xcv. 10), but in one good MS. of the LXX, the Old Latin, and certain other versions. 26 *nectare*, accusative.

17, p. 22. Written on the same occasion as no. 16. English Hymnal 95, Hymns A. & M. 97. Text and commentary in Walpole, *op. cit.*, p. 167. Metre as no. 8. For the hymn by St. Thomas Aquinas beginning with the same words see no. 78.

24 The second *dulce* is ablative, as *mite* in l. 27. 25 *viscera*, fibres.

18, p. 23. The ascription to Fortunatus is doubtful. English Hymnal 214, 215, Hymns A. & M. 449. Text and commentary in Walpole, *op. cit.*, p. 198. Metre as no. 3, with traces of rhyme.

19, p. 24. English Hymnal 2, Hymns A. & M. 46. Text and commentary in Walpole, *op. cit.*, p. 302. Metre as no. 3, but accent now largely takes the place of quantity, and there is a regular rhyme *aabb*. For the hymn by St. Thomas Aquinas beginning with the same words see no. 79.

7 *audita praeconia*, accusative absolute.

20, p. 25. This fine but difficult hymn (or rather cosmogonical and eschatological poem, though it was used as a hymn in Ireland) is attributed to St. Columba in some good and early MSS.: for arguments for and against his authorship see the work by Bernard and Atkinson cited on p. 205 note 1, where (i, pp. 62 sqq., and ii, pp. 140 sqq.)

there is a very full discussion of the Irish-Latin prefaces which are found with it in the MSS., translation, and a most valuable commentary. It is at any rate early Irish, and of a date before the Vulgate had ousted the Old Latin version in Ireland. Text in Bernard and Atkinson, *op. cit.*, vol. i, p. 66, or Blume, *Analecta Hymnica medii aevi*, li, p. 275. Metre (see Bernard and Atkinson, ii, p. xxvi): iambic dimeter rhyming couplets, accentual, allowing trochaic substitution (e. g. line 1) rather freely: six couplets to a stanza, if I am right in condemning the last two lines of the first stanza: the stanzas alphabetical. In some good MSS. the hymn proper is followed by a refrain, to be repeated after each stanza, or after every other stanza, as follows:—

Quis potest Deo placere — novissimo in tempore
variatis insignibus — veritatis ordinibus
exceptis contemptoribus — mundi praesentis istius ?

1 *prosător*, from *proserere*, 'first begetter'. 12: the two next lines are surely a later addition; they are quite unnecessary to the sense and spoil the metrical scheme, which is stated in the [Irish] preface to the hymn in two eleventh-century MSS. to be composed of stanzas of six [double] lines. 17 The goodness of the Godhead forbids It to be idle, and so It creates the heavenly orders. 48 *parasito praecipites*, cast headlong by the deceiver. 60 *praesagmine*, with prophecy. 97 *nubes*, nominative: *pontias brumalias*, the winter sea water, is the object of the verb *invehunt*. 100 *dodrantibus*, the floods of ocean, because the sea is one-fourth part (*dodrans* = $\frac{1}{4}$, not $\frac{3}{4}$ as in classical Latin) of the world. 106 *thesauris*, the store-chambers in which the winds are kept. 128 *tellus* treated as second declension. 134 *dialibus* = *divinis*. 137 *iduma*, a Hebraism, 'hand': it is ablative, in apposition to *suffultu*. 220 *polyandria*, abodes of many men, i. e. sepulchres. 221 *frigola*, uncertain meaning: *frivola* hardly seems probable. 231 *Virgilio* not the poet, but [one of] the Pleiades. This is

a difficult stanza. Its explanation is given by a heading in one of the MSS. 'De tribus sideribus igneis Christum significantibus': Christ, like Orion, has left the brightness of heaven and gone beneath the waters (Thetis): He has already shone on the earth like the Morning Star (Lucifer) and will be the Evening Star (Vesper, Vesperugo) at His second coming.

21, p. 35. From the Antiphonary of Bangor,[1] which was written about 680: it should be of the very beginning of the seventh century, and is almost certainly of Irish origin. English Hymnal 307, Hymns A. & M. 313. Text and commentary in Walpole, *op. cit.*, p. 345. Metre: iambic trimeter acatalectic, accentual, in couplets.

15, 16 *accedunt ... sumant*, 'all come up ... to take ...' 21 Ω must be pronounced *ōō*, as a dissyllable is required by the metre. The word *omega* had not come into existence at this date.

22, p. 36. Some think that the hymn originally consisted only of ll. 1–18, the next two stanzas and the doxology being added to make it definitely a hymn for a dedication festival. Certainly the oldest MS. in which it is contained omits the seventh and eighth stanzas. English Hymnal 169, Hymns A. & M. 396. Text and commentary in Walpole, *op. cit.*, p. 378. Metre as no. 8, but accentual.

1 *Jerusálem*. 9 *pro* can take the accusative *nomen* in Latin of this age: it would be wrong to emend to *nomine*, as there is no other elision in the poem.

23, p. 37. Almost, but not quite, certainly by Paulus Diaconus, the historian of the Lombards and friend of Charlemagne. English Hymnal 223 (first four stanzas only) and 224 (stanzas 5, 7, 8). Text in Duemmler, *Poetae Latini aevi Carolini*, i, p. 83. The begin-

[1] See ff. 10 *verso* and 11 *recto* of facsimile in Bradshaw's Society's edition, Part I, 1893.

nings of the half-lines of the first stanza gave the (continental) names to the notes of modern music. Metre: Sapphic, quantitative.

24, p. 39. Of uncertain date, but the first half of the ninth century seems probable: it would appear to be a hymn 'struck up' by pilgrims when they came within sight of Rome. Translation in J. A. Symonds, *Wine, Women, and Song*, Introduction, § v. Text in Traube, *Abhandlungen der Kgl. Bayer. Akademie* (*Philos.-Philol. Kl.*) xix, pp. 299–309. Metre: dactylic tetrameter acatalectic, accentual, in six-line stanzas, rhyming *aaaaaa*.

25, p. 39. This must be of nearly the same date as the last: same metre, text in Traube, *ibidem*, and in Strecker, *Carmina Cantabrigiensia* (Berlin 1926), p. 105. By a Veronese poet, who bewails that his favourite little clerk or choir-boy has been carried off by a rival.

3 *archos*: the 'first principle' = the Almighty. 5 *furis*, the kidnapper. 7, 8: my grief and my appeal to fate is not feigned, but real. 12 *amabo*, 'please', 'I ask you'. 14, 15 A reference to the story of Deucalion and Pyrrha.

26, p. 40. Irish, perhaps of a date even earlier than that to which I have ascribed it, as it is found in ninth-century MSS. *Loricae* are typical of Celtic hymnody: the most familiar perhaps are the Lorica of St. Patrick (written in Irish language, translation English Hymnal 212), and the Lorica of Loding, *Suffragare trinitatis unitas* (wrongly called the Lorica of Gildas), of which the best text is in Jenkinson's *Hisperica Famina* (Cambridge, 1908). The essence of the *Lorica* is the prayer for divine protection *in detail*; in every walk and activity of life, on every part of the human being, spiritual and bodily. Text in Blume, *Analecta Hymnica*, li, p. 299. Metre: trochaic dimeter acatalectic, accentual, with internal rhyme.

1 *sator* cf. 20, *prosator*. 3 *es qui potens*: the other lines of this hymn are in such formal rhyme that I have sometimes doubted whether this half-line was something like *astra tollens*, finally forced out of the text by a gloss *potens*. But the MSS. of this hymn are so early (i.e. so near the date of its composition) that I dare not assume such a corruption. 4 *petra*: Greek words are used throughout, often in a rather tortured sense. 5 *creta* = *creata*, as 8 *crevit* = *creavit*. 6 *aplustra*: strictly the ornamented sterns—here simply 'ships'; *flustra*, calm seas. 7 *celox*, a light, quick boat, a cutter. 9 the earth beneath, the sky above. 12 sqq. *trude tuā etrā taetrā piacla . . . quae capesso et facesso*. 15 σαρκός. 16 *umbo* = scutum, lorica. 20 *uti*, a Greek construction: 'that I may keep and use my body, and my heart too . . .'. 24 These words are in apposition to *manus*, the hand [of God] in the next line. 27 θεῷ. 28 χίω.

27, p. 41. St. Theodulph was of Spanish Gothic origin, bishop of Orleans: for his life and literary work see Manitius, *Geschichte der lat. Lit. des Mittelalters*, i, p. 537; for this hymn and its versions, Julian's *Dictionary of Hymnology*, p. 426. The whole is a poem of 78 lines, of which the first 22 are here printed: these—especially the first part of them—have become very familiar in hymn form, and have been used for the Palm Sunday procession throughout the Western Church. English Hymnal 622 (621), Hymns A. & M. 98. Text in Duemmler, *Poetae Latini aevi Carolini*, i, p. 558. Metre: quantitative elegiacs.

21, 22. I regret that these lines are omitted from modern texts of *All glory, laud, and honour*. Neale wrote:—

> Be Thou, O Lord, the Rider,
> And we the little ass;
> That to God's holy city
> Together we may pass.

28, p. 42. Walahfrid Strabo (for a fuller account of

his life and work see Manitius, *op. cit.*, p. 302) born about 808 in Swabia, was educated first at the monastery of Reichenau on an island in Lake Constance, and then at Fulda, where he studied under Hrabanus Maurus (see no. 31): he became abbot of Reichenau in 838. Although he had been tutor to Charles the Bald, he espoused, on the death of Louis the Pious in 840, the cause of Charles's elder brother Lothair, and this caused his exile to Spires, but he was restored to his monastery in 842. He was drowned in the Loire in 849, on a journey to his former royal pupil. Besides many sacred poems, his reputation survives by a delightful work on his garden, from which the following lines are taken. It begins with an account of the way in which he reclaimed wild ground, and continues with a catalogue of the several flowers and herbs in it, with especial reference to their dietetic and medicinal properties. Text in Duemmler, *P. L. aevi Carolini*, ii, p. 335. Metre: quantitative hexameters, on the classical model.

29, p. 44. English Hymnal 213. Found in a St. Gall MS. which is probably as early as the ninth century: no guesses at authorship have been very happy. Dreves, *Anal. Hymn.*, ii, p. 39, and elsewhere. Metre: trochaic tripodies, accentual, in four-line stanzas, faint traces of rhyme.

5–8 *Ave* is the palindrome of *Eva*.

30, p. 45. I know nothing of the author of this poem beyond what he tells us in l. 23—that he fought in Lothair's army at Fontenoy where the Franks were utterly defeated by the Normans in 841. Text in Duemmler, *P. L. aevi Carolini*, ii, p. 137. Tune in E. de Coussemaker,[1] *Histoire de l'harmonie au moyen âge* (Paris, 1852), Appendix, p. iv. Metre: trochaic tetrameters catalectic, accentual, in three-line stanzas, alphabetical (A–P).

[1] I am told that too much reliance should not be placed on Coussemaker's transcriptions from neums into modern notation.

25 *jugeri*, a doubtful word in the MS., something like *iuieri*. Pertz conjectured *jugeri* = *iugi*, the shoulder of the hill.

31, p. 47. The most famous of all Latin hymns: it has been ascribed to various authors, and may possibly be the work of Hrabanus Maurus, abbot of Fulda and archbishop of Mainz. English Hymnal 153, 154, Hymns A. & M. 157. Metre: iambic dimeters acatalectic, in four-line stanzas, with faint traces of rhyme.

32, p. 48. By the unfortunate Godescalc (see Manitius, *op. cit.*, p. 568), the monk persecuted by Hincmar for his heresy on predestination. He wrote it between 840 and 845: a boy monk at Orbais, to whom he was greatly attached, had asked him for a poem on the Trinity, and this is his reply, written in exile in Italy. Text in Traube, *P. L. aevi Carolini*, iii, p. 731, and Dreves, *Analecta Hymnica*, xix, p. 10. Tune in Coussemaker, *op. cit.*, Appendix, p. v. Metre: a very elaborate but regular six-line stanza, accentual, as follows, rhyming throughout the poem on the letter *e*[1]:—

iambic dimeter acatalectic (*bis*)
trochaic dimeter acatalectic (*bis*)
trochaic monometer acatalectic
trochaic dimeter catalectic, or

⏑ – | ⏑ – | ⏑ – | ⏑ –
⏑ – | ⏑ – | ⏑ – | ⏑ –
– ⏑ | – ⏑ | – ⏑ | – ⏑
– ⏑ | – ⏑ | – ⏑ | – ⏑
– ⏑ | – ⏑
– ⏑ | – ⏑ | – ⏑ | –

[1] In most stanzas, but not all, there is a double or feminine rhyme between lines 3 and 5: and an inclination towards an internal rhyme in lines 3 and 4. There is another poem by Godescalc, of 140 lines, rhyming entirely on the letter *i*, in du Méril, *Poésies populaires latines antérieures au douzième siècle*, 1843, p. 177.

7 It would also be possible to remove the commas after *mihi* and *miserule*, regarding the latter as an adverb. 40 *procedente*: an ablative, *simul atque* being regarded as a preposition governing that case = *cum*.

33, p. 50. Not later than the ninth century. English Hymnal 63, Hymns A. & M. 82. Text in Dreves, *Anal. Hymn.* ii, p. 41, and in all the great collections of hymns. Metre as no. 8.

11, 12 Some of the oldest MSS. have a different and possibly the original version:

> ut sinas nobis audire paschale mysterium
> quod canunt Dei manentes in domo per saecula.

34, p. 51. St. Donatus was an Irishman, bishop of Fiesole in the middle of the ninth century. The poem has often been printed—best in Traube, *P. L. aevi Carolini*, iii, p. 691. Metre: quantitative elegiacs.

2 *Scottia*: Ireland.

35, p. 51. Written in 888 on the accession of Odo or Eudes, called the 'Count of Paris', to the kingdom of the Franks. Text in P. von Winterfeld, *P. L. aevi Carolini*, iv, p. 137. Metre: accentual iambic dimeters acatalectic, in four-line stanzas, rhyming *aaaa*.

28 *Judas*, Maccabaeus. 36 *sicera*, beer.

36, p. 53: Written about 892, when Modena was at peace: but it was soon to have a very real relation to facts, when an Hungarian army invaded Italy about 900 and besieged the city a few years later. This poem is preserved in a contemporary MS. belonging to the Cathedral at Modena, written between 892 and 900. Text in Traube, *P. L. aevi Carolini*, iii, p. 703. Metre: iambic trimeters acatalectic, in six-line stanzas, rhyming on the letter *a* throughout the poem except in ll. 19, 20.

21 *fortia*, an Italianism, *forza*, a force. 25–26 The year before a church had been begun near the walls, in honour of the Saviour, the Blessed Virgin, and St.

John: hence this triple invocation. 35 The line might also be punctuated *resultet echo comes* '*Eja vigila*' but I prefer that which I have given in the text.

37, p. 54. A poem of the Caroline age, though it has only reached us in later MSS., when it had found its way into the breviaries of several south-French uses. Text in Dreves, *Anal. Hymn.* xii, p. 54, and in Strecker, *P. L. aevi Carolini*, iv, p. 661. Metre as no. 33, with an inclination towards a rhyme on *a*, especially towards the end of the poem.

38, p. 55. A sequence for Septuagesima, almost certainly by Notker of St. Gall, for whose life and the well-known story of how he fitted words to the neums of the final Alleluia in the Gradual see Julian, *op. cit.*, p. 812. Text of this sequence (English Hymnal 494, Hymns A. & M. 295) in Blume and Bannister, *Anal. Hymn.* liii, p. 62. The metre is irregular, and the whole is indeed more rhythmic prose than verse: but if ll. 1, 2 be regarded as introductory, it will be found that the stanzas, which are separated by the alleluia, then fall into pairs, corresponding in the number of syllables in each line: so that lines 3:5, 4:6, 7:10, 8:11, 9:12, 13:18, 14:19, 15:20, 16:21, 17:22, and so on, are isosyllabic; the sequence is printed in *Anal. Hymn.* so as to show this correspondence.

39, p. 57. Tenth century, and probably early. It seems like a French copy of a German model—Germany had no sequence for Advent—but it was most of all used in England. The fact that it rhymes throughout on the letter *a* shows that it follows a very early type. English Hymnal 10. Text in Blume and Bannister, *Anal. Hymn.* liii, p. 3. Metre irregular, but isosyllabic correspondences as in no. 38.

40, p. 58. For Eugenius Vulgaris, a South Italian scholar of the early tenth century, famous in the quarrels centring round Pope Formosus and in the literary tradi-

tion of Seneca's tragedies, see Manitius, *op. cit.*, i, p. 433. This pleasant lay is probably but not certainly his, for he had followers who could write in the same style. Text in *P. L. aevi Carolini*, iv, p. 430. Metre: iambic dimeters acatalectic, in four-line stanzas, quantitative but verging on accentual, rhyming on the letter *a* throughout.

7 nominative absolute. 13 *oscina*, the songs of a singing-bird, *ocen*. 16 *olos* = *olor*; *crotma* for the swan's voice does not seem to be found elsewhere. 17 *lusciola* = *lusciniola*. 43 cf. 56, *Codrus*: from Virgil, *Ecl.* vii. 26. 45 *auro*, on a golden throne. 57 The poet has misunderstood his Virgil and thinks that *cicadis* (abl. plural in *Ecl.* ii. 13) is (nom. sing.) a bird. 70 *aumatia*, a rare word of rather uncertain meaning—a quiet nook or recess.

41, p. 61. Between 926, the defeat of Sictric of Northumbria, and 934, when Athelstan and the Pictic king had become enemies. Probably a letter of congratulation from a continental recipient of Athelstan's bounty through the mission of Cenwald, bishop of Worcester, in 928. Text in W. A. Stevenson, *English Historical Review*, vol. xxvi (1911), p. 482. Metre: four-line stanzas, each line consisting of two trochaic dimeters catalectic, accentual, with assonance at the caesura and at the ends of lines. But the measure is rough, and an extra syllable is sometimes found, as in ll. 9, 10. See Stevenson, *op. cit.*, pp. 483–484.

3 *clitonem*: of royal blood, noble. 5, 6 'whose king, king Athelstan, . . .'. 9 the Pictish king was Athelstan's faithful ally. *velum*, fleet. The text is unfortunately insecure throughout.

42, p. 61. Found in tenth-century MSS., some with tunes, of which two are given by Coussemaker, *op. cit.* The poem is an invitation by a young man to a girl to supper in his lodgings: the stanzas in inverted commas are her share of the dialogue. Translation in J. A.

Symonds, *op. cit.*, Introduction, § v. Text in Strecker, *Carmina Cantabrigiensia*, p. 69, Dreves,[1] *Anal. Hymn.* xi, p. 57, but it has several times been printed, and I have used all the editions to make a readable if somewhat eclectic text. Metre: four-line stanzas, rhyming *aabb*, each line consisting of four feet, dactyls or trochees, accentual.

43, p. 63. Also used for the Circumcision and Epiphany, and later for various votive masses of the B.V.M. Eleventh century or perhaps a little earlier, probably of French origin. English Hymnal 22. Text in Blume and Bannister, *Anal. Hymn.* liv, p. 5. Metre: isosyllabic correspondence of stanzas (1–2, 3–4–5–6–7–8, 9–10, 11–12) as in nos. 38 and 39, but there is also a more regular metrical scheme than in those earlier sequences:

Stanzas 1, 2	trochaic monometer acatalectic „ dimeter „ „ monometer „
Stanzas 3–8	trochaic dimeter catalectic (*bis*) „ monometer acatalectic
Stanzas 9, 10	trochaic dimeter catalectic (*ter*) „ monometer acatalectic
Stanzas 11, 12	dactylic dimeter acatalectic (*bis*) – ∪ | – ∪ ∪ – | – ∪ ∪

The scansion is accentual: rhyme, though not quite systematic, is plentiful.

44, p. 65. From the *Carmina Cantabrigiensia*: text in Strecker, *op. cit.*, p. 95. Metre: iambic dimeters acatalectic, accentual, rhyming *aabb*.

45, p. 66. Heriger was archbishop of Mainz 913–927, but this jest must be of later date; probably early

[1] Finding it in the Troper of St. Martial at Limoges, without the last two stanzas, he believed it, in the innocence of his heart, to be a hymn to the Blessed Virgin, drawing much of its imagery from the Song of Songs.

eleventh century. From the *Carmina Cantabrigiensia*: text in Strecker, *op. cit.*, p. 65. Metre: – ∪ ∪ | – – in six-line stanzas, rhymes, *aabbcc*.

36 St. Luke i. 15. 72 The last word is absent from the MS.; other words (e.g. *tetrum*) have been suggested.

46, p. 68. For a discussion of the authorship of this sequence see Julian, *op. cit.*, p. 1222, but it is now generally ascribed to Wipo (see Manitius, *op. cit.*, ii, p. 325), a priest of Burgundian or Swabian origin, who was chaplain to the emperor Conrad II, and possibly tutor of Henry III. English Hymnal 130. Text in Julian, *loc. cit.*, or Blume and Bannister, *Anal. Hymn.* liv, p. 12. Metre: irregular but isosyllabic correspondences as in nos. 38 and 39.

47, p. 69. The ascription to St. Peter Damian is probable but not quite certain. A satisfactory text in the late Professor Phillimore's *Hundred Best Latin Hymns* (1926), p. 43. Metre: a nine-line trochaic stanza accentual, thus:—

– ∪ | –
– ∪ | – ∪ | – ∪ | – *a*
– ∪ | – ∪ | – ∪ | – *a*
– ∪ | – ∪
– ∪ | – ∪ | – ∪ | – *b*
– ∪ | – ∪
– ∪ | – ∪ | – ∪ | – *b*
– ∪ | – ∪
– ∪ | – ∪ | – ∪ | – *b*

31, 32 Metrically, these lines must be divided *quid ego mi- | serrima, quid facerem?*

48, p. 71. The name of Marbod, a native of Angers, bishop of Rennes, is chiefly known in connexion with a lapidary or work on precious stones renowned throughout the middle ages and renaissance, though his authorship is now considered doubtful. Text of this

hymn in Dreves, *Anal. Hymn.* l, p. 393. Metre, quantitative hexameters *leonini trilices caudati*, i. e. with internal rhymes at caesurae in the second and fourth feet, the lines themselves rhyming in pairs.

5 *odos* = *odor* cf. no. 40, l. 16. 10 *plasmatio*, creation, i.e. man. 13 *hic sexus*, i.e. all other women.

49, p. 72. From a long poem of 300 lines by an ecclesiastic, possibly named Wido, connected with the cathedral church of Ivrea in Northern Italy, about 1075. The poet meets a lovely maiden and asks her who she is. She replies; he tells her of the gifts with which he would like to load her—this forms the bulk of the poem, conceived in terms of stilted imagery, and is here omitted—and concludes with a close description of her beauty. Text in Duemmler, *Anselm der Peripatetiker* (Halle, 1872), Appendix, p. 94. Metre: quantitative leonine elegiacs, *cristati*, a feminine or dissyllabic rhyme between the caesura and the end of the line.

50, p. 73. Reginald, born at 'Fagia' (it is suggested that this may have been Tiffauges, in the north of Poitou), and monk of Canterbury, was writing in the first decade of the twelfth century, and died some time after 1109. Many of his poems—including the longest, of over 3,000 lines—treat of a Syrian hermit named Malchus, whose life was written by St. Jerome, and this ingenious trifle is on the same subject. Text in Dreves, *Anal. Hymn.* l, p. 385. Metre: the long trochaic line (cf. nos. 33, 37) is split at the diaeresis after the fourth foot and an elaborate rhyme system introduced, so that the stanza is (accentual):—

$$
\begin{array}{l}
- \cup \mid - \cup (a) \,\|\, - \cup \mid - \cup (a) \\
\quad - \cup \mid - \cup \mid - \cup \mid - (b) \\
- \cup \mid - \cup (c) \,\|\, - \cup \mid - \cup (c) \\
\quad - \cup \mid - \cup \mid - \cup \mid - (b) \\
- \cup \mid - \cup (d) \,\|\, - \cup \mid - \cup (d) \\
\quad - \cup \mid - \cup \mid - \cup \mid - (b)
\end{array}
$$

51, p. 75. Sigebert of Liége or Gembloux is better known as an ecclesiastical historian, but also wrote poems, such as the 'Passion' of the Theban Legion. This is from his *Passio Sanctae Luciae*, a long poem printed by Duemmler in the *Abhandlungen* of the Berlin Academy, 1893, Phil.-Hist. Klasse, Abh. I. Metre: quantitative alcaics, on the classical model, with an inclination towards rhyme *aabb*.

2–4 The names of the virgin martyrs recall Dante Gabriel Rossetti's *The Blessed Damozel*—

> With her five handmaidens, whose names
> Are five sweet symphonies,
> Cecily, Gertrude, Magdalen,
> Margaret and Rosalys.

52, p. 76. I have put the date of this poem, which stands very high in the secular poetry of the middle ages, rather earlier than is usually found in the books of reference, because I think that there is a good deal of force in Brinkmann's argument[1] that the *Metamorphosis Goliae* imitates the *Phyllis and Flora*: the *Metamorphosis Goliae* must have been written about 1150, and our present poem is therefore earlier. It is said—but I do not feel the argument wholly convincing—that the scenery described in the poem indicates an Italian origin. It is Southern, I think, though I should hesitate to name the country. Translations in Wright, *The Latin Poems commonly attributed to Walter Mapes* (London, 1841), p. 363, and (ll. 1–48 only) J. A. Symonds, *Wine, Women, and Song*, xvi, no. 28. Text in Wright, *ibid.*, p. 258, and *Carmina Burana*, p. 155. Metre: the 'Goliardic', four-line stanzas of a trochaic accentual line $- \cup \mid - \cup \mid - \cup \mid - \parallel - \cup \mid - \cup \mid - \cup$, rhyming *aaaa*.

11 *virginum*, *human* girls. 123 His squire holding his charger. 149 The clerk may rise to any rank, even the Papacy itself. 182 *Hiberinae*:

[1] *Zeitschrift für Deutsches Alterthum*, 62 (1925), p. 27.

doubtless from Juvenal, vi. 53, a great lady who is also a great lover. 188 *Nereus* (trisyllable) = Neptune, fancier of mules as well as of horses. 211 *capitella*: hardly 'pommels', perhaps 'raised corners'. 215 *nuptiae*: with Philologia—a conceit which begins with Martianus Capella and is popular throughout the middle ages. 224 The reins are of Venus's hair. 229 *domicellae*, damsels. 236 *nisum*, a sparrow-hawk. 247 *phialae*: although *viol* is derived from *fidula*, not from *phiala*, this seems to be an instrument of the kind. *Phialae* is perhaps an erroneous re-translation into Latin from a romance language.[1] 248 *buxus*, flute. 251 *corydalus* (the penultimate is short in Greek and classical Latin), the crested lark. 293 *tutae*: 'as they gaze on him'.

53, p. 88. Probably written for the consecration of the church of St. Samson-sur-Rille, 16th December 1129. St. Samson was a British saint, of about the middle of the sixth century, who crossed the Channel and ruled the monastery of Dol. He was always much exalted by the bishops of Dol (of whom Baudri was one), forming an argument in their claims against the archbishops of Tours to the metropolitan see of Brittany. Text in Phyllis Abrahams, *Les œuvres poétiques de Baudri de Bourgueil* (Paris, 1926), p. 356. Metre: four-line stanzas.

$$-- \mid -\cup\cup \mid - \parallel -\cup\cup \mid -- \text{ (}quater\text{)}$$
$$-\cup\cup \mid --$$

rhyming (through two stanzas) *aabbccddcc*. Quantitative, but note 7 *dómino*, scanned as a molossus.

54, p. 89. We know little enough of this author save his name, and the fact that he was a monk of Cluny

[1] Cf. **86**, ll. 20, *51*, *plausus*.

[2] Any glyconic foundation there may have been for this measure had been forgotten long before this time, and it was considered as dactylic: a kind of lyric variation on the hexameter.

under Peter the Venerable: see a short discussion in my *Anthology of Medieval Latin* (1925), p. 44. Translation of ll. 1–10, English Hymnal 495, Hymns A. & M. 226; of ll. 167–194, E. H. 371, A. & M. 225; of ll. 169–180, E. H. 412, A. & M. 228. Text in Wright's *Anglo-Latin Satirical Poets of the Twelfth Century*, volume ii. Metre: leonine hexameters, *trilleres caudati*, but differing from those in no. 48 that, whereas they rhyme at the caesurae in the second and fourth feet, these rhyme at the *end* of the second and fourth feet. The hexameters are dactylic throughout, except in the last foot.

9 *quique* = *quicunque*. 105 Christ is both the Father's Wisdom and the Father's Power. 114 The citizens of the Heavenly City, who are now wanderers in a strange land here on earth. 1033–4 A difficult couplet. I have looked at the five best MSS. and with trifling variations (*irruit* for *ingruit*, *emicat* for *emicet*) they agree in the text as given. There are four subjects in the first line of the couplet, and their four verbs in the second (a conceit not uncommon in medieval Latin poetry[1]), so that the sense of the lines is *tuba septima intonat*, *plaga novissima ingruit*, *lux pia emicet*, *et* (*lux*) *dira venit irā* (with wrath): *sc.* *lux pia* bonis, *dira* malis.

55, p. 92. For use at Saturday vespers in the Convent of the Paraclete, of which Héloïse was abbess. Translation, English Hymnal 465, Hymns A. & M. 235. Text in Dreves, *P. Abaelardi hymnarius Paraclitensis* (Paris, 1891), p. 62. Metre: dactylic tetrameters acatalectic, accentual, in four-line stanzas rhyming *aabb*.

56, p. 93. Abaelard's six *Planctus*[2] or dirges were for

[1] An analogy in English language is found in the lampoon on Viscount Stair by Sir William Hamilton of Whitelaw, quoted by Walter Scott in 'The Bridal of Janet Dalrymple' (*Scottish Love Tales*),

Stair's neck, mind, wife, sons, grandson and the rest,
Are wry, false, witch, pests, parricide, possess'd.

[2] The others are the lament of Dinah, daughter of Jacob; the

private reading, and not for liturgical use. Text in Wilhelm Meyer, *Romanische Forschungen*, v., 1890, p. 433. Metre: trochaic accentual lines (except ll. 37–52 which are iambic) in a complicated but regular scheme:

Stanzas i, ii (ll. 1–12)—
trochaic dimeters catalectic in a six-line stanza, rhyming *aabccb*.
Stanzas iii–vi (ll. 13–36)—
a six-line stanza
three trochaic dimeters catalectic
a trochaic monometer acatalectic
a trochaic dimeter catalectic
a trochaic monometer acatalectic.
Stanzas vii–x (ll. 37–52)—
iambic dimeters acatalectic in a four-line stanza, rhyming *aaaa*.
Stanzas xi–xiv (ll. 53–68)—
trochaic dimeters catalectic in a four-line stanza, rhyming *aaaa*.
Stanzas xv–xvii (ll. 69–104)—
trochaic dimeters catalectic in a twelve-line stanza, rhyming *aabbccddeeff*.[1]
Stanza xviii (ll. 105–110)—
trochaic dimeters catalectic in a six-line stanza, rhyming *aaaaaa*.

37, 66 *Saul*, dissyllable. 57 *christus*, the Lord's Anointed. 105 *fidibus*, the strings of my harp.

57, p. 97. Attributed to Abaelard, but not certainly by him: at any rate French or English, not far from his date, and early used as a sequence in several English and a few French uses. Text in Blume and Bannister, *Anal. Hymn.* liv, p. 296. Metre: dactylic dimeters

lament of Jacob over his sons; the lament of the virgins of Israel over Jephthah's daughter; the lament of Israel over Samson; and the lament of David over Abner, killed by Joab.

[1] The rhyme is inclined to go into four lines, as in ll. 69–72, 81–84, 85–88, 93–96.

accentual, in a five-line stanza: the stanzas rhyme in pairs by their last line, so that the scheme for two stanzas is *ababcdedec*.

3 *fortitudinem*, personified: Gabriel is 'His strength'. 6 *expediat*: take with *ut* in l. 9 —'so as to send'. All the other subjunctives to l. 23 also depend on this *ut*. 14 *zyma scoriae*, rather a mixed metaphor. I suppose we should say 'leaven and dross'.

58, p. 99. Hilarius was probably an Englishman, though he lived most of his life in France: see the article on him in the *Dictionary of National Biography*; we know little for certain except that he was Abaelard's pupil in Paris and, after a somewhat stormy youth (if we may judge from his poems), became a Canon of Ronceray. The Poems ('Versus et ludi') were published at Paris by J. J. Champollion-Figeac[1] in 1838: the text of this play is at p. 24. Compare the Lazarus play printed by Wright, du Méril, and last and best by E. de Coussemaker, *Drames Liturgiques du Moyen Âge* (1861), p. 223, from a MS. of St. Benoit-sur-Loire now at Orleans. 'Il est de beaucoup supérieur,' says Coussemaker, 'à celui de Hilaire[2] . . . D'un autre côté, ces deux drames n'ont pas le même caractère; celui de Saint-Benoît est tout-à-fait liturgique; il était représenté dans l'église. Celui d'Hilaire n'a pas été composé pour la même destination. Il est de ceux qui furent représentés au théâtre.' Metre: variations of trochaic and dactylic measures,[3] accentual; it would take too much space to give the whole scheme here, but they are easily worked out.

[1] To be used with P. von Winterfeld's emendations in *Modern Philology*, ix, p. 427.

[2] I do not agree with this judgement.

[3] Except ll. 123–128, which are iambic tetrameters catalectic ('A captain bold of Halifax, who lived in country quarters'), the measure which in medieval Greek ('political' verses) almost drove out all others; and ll. 135–138, which are iambic dimeters; and ll. 140, 148, 151, 154, which are iambic lines in the middle of a trochaic measure.

17 *hunc*: supplied by me; an extra syllable is made necessary by the metre. 28 *hor*, now. 29 *mis*, my. 30 *gei*, I. 64 *lase* = *hélas* (?) 114 *bais*, perhaps = *bels*, my fair brother: the MS. in one place has *bas*.

59, p. 107. Probably by an English author. Derived through the prose fables of 'Romulus', from Phaedrus, i. 5. Text in Hervieux, *Les Fabulistes latins*, ii (Paris, 1884), p. 440. Metre: four-line stanzas rhyming *aaa*, the first three 'goliardic' (no. 52), accentual, the fourth a quantitative hexameter. This curious combination is not uncommon in the twelfth and thirteenth centuries, and is especially appreciated if the fourth (hexameter) line can be a quotation from Virgil or Horace, or a proverb.

60, p. 108. Adam (le Breton) of St. Victor led an uneventful life so far as we know, working and writing in the Abbey of St. Victor in the suburbs of Paris; some of his sequences passed into liturgical use in his life-time. He was a master of imagery drawn from the Old Testament and nature, and some students of Latin hymnology consider him the greatest of hymn writers in the West: I personally think that, great poems as these sequences are, they are excelled by the *Lauda Sion* of St. Thomas Aquinas (no. 80). They were early printed by Clichtoveus (1515), critically edited in France by Léon Gautier (1858), and are found in a worthy edition, with English translation, by Digby S. Wrangham (1881), from which this text is taken (vol. i, p. 194). Metre: a six-line stanza of accentual trochaic dimeters, of which ll. 3 and 6 are catalectic in stanzas 1, 2, 3, 4, 9, 10, acatalectic in 5, 6, 7, 8: all rhyme *aabccb*.[1]

61, p. 110. This poem was published in *Studi Medievali*, vol. i (Turin, 1904), p. 124, by Vattasso, from a

[1] I cannot refrain from mentioning another sequence in honour of St. John the Evangelist, but this time for his festival 'before the Latin Gate', of which Olshausen took one stanza, and Professor Swete three, as a 'motto' for their commentaries on the Apocalypse.

Vatican MS.; there are eight stanzas of it altogether, but the text of the later ones is very corrupt. Metre: a nine-line stanza, accentual, of which ll. 1–4, 6, 8 are trochaic dimeters catalectic, 5, 7, 9 trochaic monometers acatalectic: the first four lines of each stanza rhyme *aaaa*.

62, p. 111. I am sorry to say that the usual attribution to St. Bernard becomes more and more doubtful on a closer examination, and the only consolation for the loss of him as author is that this lovely poem may possibly be of English origin, judging from the nationality of the best MSS. in which it is preserved: it seems clear from these that it is closely associated with the Sacrament: it is a meditation on the Holy Communion, and not on the Holy Name. English Hymnal 238, 419, Hymns A. & M. 177, 178. In establishing the text of this hymn, I have had the great advantage of using the collations which my friend Mr. Eric Maclagan, C.B.E., Director of the Victoria and Albert Museum, has most generously placed at my disposal. He has personally examined all the important MSS., which range from the twelfth to the fifteenth century: the best of all perhaps is in the Missal of Lesnes Abbey (near Greenwich) written between 1178 and 1220, now in the Museum under Mr. Maclagan's charge.

It is not found with the name of Adam of St. Victor, but is very much of his school (see also no. **72**). It may indeed be said that it is by a close and worthy imitator. I quote four stanzas out of twelve:

Verbum Dei, Deo natum
quod nec factum nec creatum
venit de caelestibus;
hoc vidit, hoc attrectavit,
hoc de caelo reseravit
Johannes hominibus . . .

Caelum transit, veri rotam
solis vidit, ibi totam
mentis figens aciem:
speculator spiritalis
quasi seraphin sub alis
Dei vidit faciem.

Audiit in gyro sedis
quid psallant cum citharoedis
quater seni proceres:
de sigillo Trinitatis
nostrae nummo civitatis
impressit characteres. . . .

Volat avis sine meta
quo nec vates nec propheta
evolavit altius:
tam implenda quam impleta
nunquam vidit tot secreta
purus homo purius.

Metre: four-line stanzas of accentual iambic dimeters, rhyming *aaaa*.

1 There is no doubt about the order of the first two words, in spite of the fact that the hymn is always quoted as the *Jesu, dulcis*. . . . 5 *suavius*, a quadrisyllable, cf. ll. 42, 126. 19 *tenere*, adverb, to be taken with *diligere* in the next line. In many of the inferior MSS. the word was misunderstood, and believed to be an infinitive with a false quantity, so that *novit tenere* was changed into *potest credere*. 38 The second *mane* is a substantive, 'morning': this was misunderstood, so that in the inferior MSS. the line is altered into *et nos illustra lumine*. 102 The change of accent in *cúpivi* was unfamiliar, so that in several MSS., and those not the worst, the line was changed into *quod concupivi teneo*.

63, p. 117. This song was printed from a twelfth-century MS. at Zurich by Jakob Werner, *Beiträge zur Kunde der lat. Lit. des Mittelalters*, Aarau, 1905, p. 62. The metre, like many of the poems of the *Carmina Burana*, is irregular, but not difficult to trace: most of the poem is in various trochaic measures, except ll. 9–14 which are dactylic and ll. 28–32, 35–39 which are iambic. The text is imperfect. In l. 27 I have supplied *Terea* after *Philomena*, but two lines are apparently lacking after *margine* (l. 37), and it is awkward to have to make *gramineo* agree with *margine*, with the words *sub arbore frondosa* intervening. I have hazarded in the text a supplement which at least meets the requirements of metre and rhyme.

64, p. 118. Of uncertain authorship: it has been variously ascribed to St. Anselm, St. Bernard, Hildebert, and Bernardus Morlanensis, the author of no. 54, and this is the most probable attribution: it is of the twelfth century, and other attributions (e. g. St. Thomas Aquinas, St. Casimir [1] of Poland) are quite impossible. It is part of

[1] St. Casimir was the centonist who arranged sections from the long poem into a briefer compass.

a *Mariale*[1] or cycle of hymns in honour of the Blessed Virgin, though part of it (e.g. the stanzas beginning *Ut jucundas cervus undas aestuans desiderat* are remote from that subject as well. Text in Dreves, *Anal. Hymn.* l, p. 427. Metre: as no. 50, but four-line instead of six-line stanzas, rhymes *aabccb*.

31 A better rhyme than appears at first sight, for the *g* in *dignos* and *m* in *hymnos* were hardly sounded. 39 A poor rhyme, but I cannot suggest an emendation.

65, p. 121. The late Sir John Sandys called Hildebert, archbishop of Tours, 'the best of the medieval Latin poets'. This is high praise—perhaps too high—but the following lines are certainly among the most ingenious. The poem *De excidio Trojae*, published by Leyser in his *Historia poetarum medii aevi* (Halae Magdeb. 1741) from a Leipzig MS. (and again by du Méril, *Poésies populaires latines antérieures au douzième siècle*, Paris, 1843), begins in ordinary quantitative elegiacs, which afterwards become rhymed on an elaborate system, the same rhyme occurring four times in each couplet: these are therefore leonine elegiac couplets both *caudati* and *cristati*. The poem is much too long to present in its entirety, but this is a fair specimen of the rhymed portion of it.

1 *clăra* is a sad false quantity to occur in the first line! Hildebert's prosody is usually very sound. 98 *domui*, the household of Aeneas. 105 Although the Sibyl spoke truth, her inspiration was not from God: but cf. no. 82, l. 3. 110 The apostrophe reverts to Aeneas.

66, p. 123. For the author see Miss Waddell's *Wandering Scholars*, ch. vii. This text mostly follows Manitius,

[1] Of immense length: a prologue of 49 leonine hexameters, then fifteen 'rhythmi' in the metre of this extract, amounting to no less than 2,552 lines (and some MSS. have many additional stanzas), and finally an epilogue of 64 rhyming sapphic lines.

Gedichte des Primas, p. 24.[1] A cento from the latter part of this poem, beginning with ll. 36–44, has long been in use as a drinking-song, and is the best-known piece of medieval Latin verse (secular) in existence. Translation in J. A. Symonds's *Wine, Women, and Song*, xiii. 5. Metre: Goliardic.

26, 29 Reginald von Dassel, archbishop-elect of Cologne and Barbarossa's chancellor, has his court and army at Pavia, and the presence of so many courtiers and soldiers has attracted many ladies of easy virtue.

67, p. 126. English, and probably composed within twenty years of St. Thomas's death. The whole Office is too long to print, and I have therefore omitted Vespers, part of the second and third nocturns of Mattins, and Lauds. Text in Dreves, *Anal. Hymn.* xiii, p. 238. Metre: ll. 1–12, 53–64, Goliardic (see no. 52); ll. 13–52, 65–72, alternate lines of trochaic and dactylic dipodies, the latter rhyming in fives (twice) and once (ll. 65–72) in fours. All accentual.

68, p. 129. Of the life of the Englishman Geoffrey de Vinsauf (*de Vino Salvo*[2]) scarcely anything is known but that he was an adherent of Richard I, that he enjoyed the favour of Pope Innocent III, and that he was still alive in 1204. His *Art of Poetry* was esteemed in the middle ages scarcely less than that of Horace: and he inserts in it poems on different subjects as specimens of composition in various styles. The following extract is an example of the *praegnans descriptio verbis* in which, he advises,

> sint variata novis exempla secuta figuris,
> rebus ut in variis oculus spatietur et auris,

[1] See also Bömer, *Die Herdringe Vagantenliedersammlung*, in *Zeitschr. für Deutsches Alterthum*, xlix (1908), p. 190: the poem there printed begins with the same two stanzas, but then goes off on a rather different tack, inveighing against the luxury of prelates.

[2] So called from his elaborate treatise on vines, vintages, and the manufacture and care of wine, which is still extant.

and the description which he chooses is that of a beautiful woman—

femineum plene si vis formare decorem.

Text in Leyser, *op. cit.*, p. 899, and Faral's *Les arts poétiques du xii^e^ et du xiii^e^ siècle* (Paris, 1924), p. 214. Metre: quantitative hexameters, on the classical model.

613 sqq. This passage should be elucidated by Ovid, *Metamorphoses* vi. 108 sqq. I have thence restored *Mnemosyne* for *Messione* (618) and *Deois* for *Didonis* or *Deionis* (619).[1]

69, p. 131. From a twelfth-century manuscript in the library of Saint-Omer, published by du Méril, *Poésies populaires latines du moyen âge*, 1847, p. 222. Metre: eight-line stanzas of accentual trochaic dimeters catalectic, rhyming *abababcc*: *cc* the refrain.

25 sqq. The last stanza is a little difficult, owing to a slight change in the argument. The first three have treated of the contrast between the physical cold without and the fire of love within; the lover now complains that whatever the seasonal temperature, he is a creature of sighs and groans.

70, p. 132. A *Rhythmus de nativitate domini* from the *Hortus Deliciarum* of Herrade of Landsperg, Abbess of Hohenburg in Alsace: a manuscript (now, alas, destroyed) of the second half of the twelfth century, compiled from various sources and illuminated by her for the use of her nuns. It is also found in other MSS. of the late twelfth and thirteenth centuries: text in the works of Engelhardt (1818) and Ch. Schmidt (1879) on Herrade, and in Dreves, *Anal. Hymn.* xx, p. 59. Metre: five-line stanzas of accentual trochaic dimeters catalectic, rhyming *aaaaa*; all the rhymes are monosyllabic, with the exception of the exotic words in the first stanza.

[1] I have just seen W. B. Sedgwick's *Notes on Faral* (*Speculum*, II, p. 331), with whom I agree here; but not in the suggestion on l. 593, which he believes to refer rather to the breast than to the waist.

16 I fear that I cannot quite accept the *difficilior lectio* of a good MS! 'Natus est ex virgo nux'! 27 A good MS. has *dominum* for *Deum*; it is possible, but there is no other instance of elision in the poem.

71, p. 133. The Welshman Giraldus de Barri, or Giraldus Cambrensis, as he is more often called in this country, lived about 1145–1220; this is clearly a poem of his youth, and may therefore be placed before 1200. He was elected bishop of St. David's, but was never consecrated, owing to successful opposition at Rome by the archbishop of Canterbury: see his life in the *Dictionary of National Biography*, and Brewer's preface to the edition of his works in the Rolls series (1861), from which—vol. i, p. 252—this text is taken. The preceding *Descriptio cujusdam puellae* is also attractive, but a little too anatomical for modern taste. Metre: quantitative elegiacs, on the classical model.

72, p. 135. Thirteenth century or earlier: probably of French origin, rather of the school of Adam of St. Victor, but soon found in Germany, and an especial favourite in England, where it found its way, in the thirteenth and fourteenth centuries, into the Sarum, York, and Hereford Missals, and many other service-books. It was early parodied in a well-known drinking-song, *Vinum bonum et suave*. Text in Blume and Bannister, *Anal. Hymn.* liv, p. 343. Metre: eight-line stanzas, like no. 60, but *three*, instead of two, acatalectic lines twice in each stanza; rhyming *aaabcccb*.

24 The last word of this hymn is *gaudia* in most MSS., but *nomina* is to be preferred both for the rhyme and as the *difficilior lectio*.

73, p. 136. Perhaps early thirteenth century: found in a manuscript fragment in the Bodleian Library which may have come from a sequentiary, with music, compiled for the Abbey of Bury St. Edmunds. It may be regarded as intermediate between the sequences of Notker Balbulus

and the secular spring poems of the *Carmina Burana*. Text from the *Bodleian Quarterly Record*, vol. v (1926), p. 22. Metre: cf. nos. 38, 39; a combination of dactylic and trochaic rhythms; with correspondences.

11 The final word is accompanied by a long *cantilena*.

74, p. 136. The sequence is certainly of the early thirteenth century, but its authorship is not quite certain. The ascriptions to King Robert II of France and Hermannus Contractus are certainly wrong: Pope Innocent III is a possibility, but the most probable author is Cardinal Stephen Langton, archbishop of Canterbury. It did not early find its way into English (or any other) service-books, but is one of the only five sequences now left in the Roman Missal. English Hymnal 155, Hymns A. & M. 156. Text in Blume and Bannister, *Anal. Hymn.* liv, p. 153. Metre: six-line stanzas of accentual trochaic dimeters catalectic, rhyming *aabccb*; the *b* rhyme is on the syllable *-um* throughout the poem.

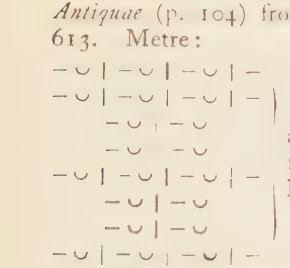
75, p. 137. The hymns and sacred poems of Philippe de Grève, chancellor of the University of Paris, were little known in England until lately: there is nothing by him in Hymns A. & M. and his name does not occur in Julian's *Dictionary of Hymnology*. Two of his hymns, both for St. Mary Magdalene, appear in the *English Hymnal* (230, 231), and a selection of his best in Phillimore's *Hundred Best Latin Hymns*. The text of this —rather a pious meditation than a hymn—is from Dreves, *Anal. Hymn.* xxi, p. 110. Metre: eight-line stanzas of accentual dactylic dimeters, rhyming *abababab*.

76, p. 139. Probably early thirteenth century: this is but a few stanzas from a long poem, describing Ganymede and Helen entering the courts of heaven, whither they are going in order to have a controversy decided by the assembled gods. The text was published by W. Wattenbach in *Zeitschrift für Deutsches Alterthum*, vol.

xviii (1875), p. 124; I have also used a manuscript (no. 385 [1]) in the Library of Gonville and Caius College, Cambridge. Metre: Goliardic, like no. 52.

76 Because his beauty was of so feminine a type.

77, p. 141. Early or middle twelfth century: the text was printed by Wright and Halliwell in *Reliquiae Antiquae* (p. 104) from the British Museum Egerton 613. Metre:



accentual, rhyming *aabbacca*: the rhyme I have designated by the letter 'a' is actually *a* throughout.

41 This stanza is a little difficult; the saint converts to Christianity a great number of people who were wise only in secular knowledge. 65 *mira . . . gratia*, ablative.

78, p. 143. English Hymnal 326, Hymns A. & M. 309. This and the two next hymns represent more than half of the poetical work of St. Thomas Aquinas. The first line of this hymn is taken from no. 17. Metre: the same in principle as its model, but accentual, and the rhyme at the half-line makes it not a three-line stanza of trochaic tetrameters catalectic, but rather a six-line stanza of trochaic dimeters, alternately acatalectic and catalectic, rhyming *ababab*.

79, p. 144. English Hymnal 330, Hymns A. & M. 311. The first line taken from no. 19. Metre: accentual iambic dimeters in four-line stanzas, rhyming *abab*.

80, p. 145. English Hymnal 317, Hymns A. & M. 318 (last two stanzas). In this grand sequence it may be seen how St. Thomas followed Adam of St. Victor and

[1] Dr. M. R. James's *Catalogue*, ii, p. 443: its text is markedly inferior to Wattenbach's.

improved upon him. Metre: stanzas 1–9 like the early stanzas of no. 60; stanzas 10–11 have *six* long lines to two short, stanza 12 *eight* long lines to two short. Note the slight irregularity of the prosody of ll. 16, 17, in which a certain dactylic substitution for the regular trochees seems to be allowed: ll. 22, 23 are catalectic instead of acatalectic.

81, p. 148. *Carmina Burana*, no. 162; but better edited, with supplement and variants, by Wilhelm Meyer from a MS. at Munich in *Fragmenta Burana*, 1901.[1] Translation (of stanzas 1 and 3) in Symonds, *Wine, Women, and Song*, xviii, no. 42. Metre: nine-line stanzas of two accentual trochaic dimeters acatalectic, followed by the same line catalectic, thrice, rhyming *aabccbddb*.

82, p. 149. The grandest of medieval Latin poems, probably but not quite certainly by the Franciscan Thomas of Celano, the friend and biographer of St. Francis, who died shortly after 1250: possibly originally an Advent hymn, but early taken into use as a sequence at masses for the dead, and for All Souls' Day. See note on no. 2: discussion of text, authorship, and translations in Julian, *op. cit.*, s. v. Text in Blume and Bannister, *Anal. Hymn.* liv, p. 209. English Hymnal 351 (487), Hymns A. & M. 398. Metre: three-line stanzas of accentual trochaic dimeters acatalectic.

10 *cunctis* is undoubtedly the original reading, though *sedebit* is found in all modern versions. 56 The last two lines can hardly be part of the original hymn, and there may be other dislocations towards the end.

83, p. 152. Also ascribed to Pope Innocent III (d. 1216), but the balance of probability is in favour of the

[1] In some libraries this is rather hard to find. It is part of a *Festschrift zur Feier des hundertfünfzigjährigen Bestehens der Kön. Gesellschaft der Wissenschaften zu Göttingen*, published by Weidmann at Berlin. W. Meyer gives the order of the stanzas (wrongly, I think) as 1, 4, 2, 3.

Franciscan Jacopone da Todi. See discussion in Julian, *op. cit.*, s.v. Text in Blume and Bannister, *Anal. Hymn.* liv, p. 312. English Hymnal 115, Hymns A. & M. 117. Metre: as nos. 60 and 80.

84, p. 154. I might almost have headed this lyric 'Si non caste, tamen caute', but the parallel with Catullus in the last stages of his passion for Lesbia, when she had become a notorious 'cocotte mondaine', was too tempting. *Carmina Burana*, no. 83: translation in Symonds, *op. cit.* xvii, no. 40. The metre is curiously elaborate. The poem is in three sections, connected by the rhyme on *-oso* at the end of each (ll. 17, 34, 51); each section consists of three *cola*, the first a combination of dactylic and trochaic rhythms, the third iambic: all accentual. On this system the scheme may be easily worked out.

85, p. 156. The lament of a betrayed maiden, when the consequences of her love can no longer be concealed. *Carmina Burana*, no. 88: text established by P. S. Allen in *Modern Philology*, vi (1909), p. 91, who argues that it is certainly of German origin. Translation in Symonds, *op. cit.* xvii, no. 41. Metre: trochaic dimeters catalectic; the first stanza consists of three of these, *aaa*, with the refrain *Eja, qualia | sunt amoris gaudia!* the other stanzas of six lines each rhyming *aabccb*.

22 *pulsat*, 'nudges'.

86, p. 158. This and the two following poems are of the same type—verses for the end of the school term. I think that the first two at any rate may really be of an earlier date than that indicated by their order in this collection, but I thought it convenient to put them together. Pieces of this kind sometimes take the form of politely asking the schoolmaster for holidays in view of the approaching festival of Christmas; sometimes they are more like hymns, with incidental references to the holiday season; sometimes they are rude and satirical,

almost obscene, like the *De laudibus puerorum* (or *Natale Domini* of the Englishman John Garland (d. about 1260) printed in *Anal. Hymn.* i. p. 334. This, composed for another time of year, is from a MS. of the thirteenth or fourteenth century at Glanville and Caius College, Cambridge (418, 417—Dr. James's *Catalogue*, ii. p. 491), and is playful without being unpleasant: it describes the rustic pleasures of the summer holidays. Metre: trochaic tripodies, accentual, arranged in ten-line stanzas, rhyming *ababaaaaab*.

14 *de-litterari*, to be set free. 24 *amari*, adverb. 20, 51 *plenius*, as near as the writer could get in Latin, I suppose, to 'pleasures'. 30 *rumelli*, rulers. 53 *blada*, wheat.

87, p. 100. A *Principium magistrale* of the first type of those mentioned in the note on no. 86: a copy of verses of this kind was doubtless regularly written just before the Christmas recess. This specimen is from a fourteenth-century MS. in the Schlossbibliothek at Herdringen in Westphalia, published by A. Bömer in the *Zeitschrift für Deutsches Alterthum*, xlix (1908), p. 103. Metre as no. 82.

88, p. 102. From a fourteenth-century MS. now at Vienna, which formerly belonged to the Cistercian monastery at Camp in the diocese of Cologne, on the lower Rhine. Published by Dreves, *Anal. Hymn.* ii, p. 122. Metre as no. 59: but I have printed the 'Goliardic' lines in two separate halves because of the internal rhyme. The hexameters (pentameters at the end of the fourth and sixth stanzas) are from well-known medieval poems.

25 *morbus*: should we read *morsus*?

89, p. 105. Published by E. du Méril (*Poésies populaires latines du moyen âge*), 1847, p. 235, from a thirteenth-century MS. at the Bibliothèque Nationale at Paris. Metre: six-line stanzas, of which the first three

and the fifth are iambic dimeters acatalectic, the fourth and sixth iambic monometers: all accentual: rhyming *ababab*.

90, p. 166. From the same MS. as no. 89, printed by du Méril, *op. cit.*, p. 237: and *Carmina Burana* no. 167. A tripping dactylic metre (accentual): in each stanza ll. 1–4, 9, 11 are dactylic tetrameters dicatalectic, ll. 5–8 are really single dactylic octometer dicatalectic (though they are printed in sections to show the rhymes), while 10 consists of three dactylic monometers dicatalectic: rhymes *aaaabbbaaaa*.

91, p. 167. Origo Scaccabarozzi, arch-priest of Milan, was contemporary and friend of the Dominican Peter Martyr (1205-1252, canonized 1253). Text from Dreves, *Anal. Hymn.* xiv, p. 166. There are some ingenious turns in it, but the fervour of the earlier hymn-writers seems to me to be absent. Metre: four-line stanzas of accentual iambic dimeters, of which the second and fourth rhyme.

92, p. 168. I have not found it very easy to get a good specimen of late medieval Spanish hymnology: this is a lively poem, rapid in metre and rich in rhyme, by the Franciscan Fray Gil de Zamora, tutor of Sancho IV (who reigned 1284–1296), the son of Alfonso the Wise. Text in Dreves, *Anal. Hymn.* xvi, p. 62. Metre: seven-line stanzas, of which ll. 1, 3, 5, 6 are iambic dimeters acatalectic, 2, 4, 7 the same catalectic; ll. 1 and 3 rhyme, and so do 2, 4, 7; ll. 5 and 6 rhyme internally at the half-line.

93, p. 170. John Pecham, archbishop of Canterbury 1279–1292. The first stanza has sometimes been considered rather materialistic, but the whole is reflective and philosophical. Text from Dreves, *Anal. Hymn.* l, p. 594.

94, p. 171. Text from Blume, *Anal. Hymn.* xxxi, p. 111. Metre: Goliardic, but as there is a rhyme at

the half-line, I might equally have printed it like the first six lines of each stanza of no. 88.

16 Although the MSS. have *finali termino*, I cannot think that the system of rhyme would be thus broken, and I have printed *finalis termini*. I would construe it closely with *vale*: 'when He said to the world the farewell of the last stage of His life'.

95, p. 173. Purposely written in incorrect and ungrammatical Latin. It is of English origin (there is a variant 'Gloucester' for 'Leicester' in l. 3 in one of the MSS.). The whole poem is too long for reproduction: the story of it is that the Abbot and Prior are drinking on some feast-day, and the former suggests that the monks might share in their good cheer. The Prior rather churlishly objects, and a monk, who is a Canon, tells the Prior what he thinks of him. The rest is an altercation between the two of them, each saying that the other has risen from the gutter, but at the end they make friends and all drink each other's good health. It has several times been printed: best by Wilhelm Meyer in *Gött. Nachrichten* (Phil.-Hist. Klasse), 1908, p. 406. Metre: four-line stanzas of three trochaic dimeters acatalectic and one catalectic: the first three rhyme *aaa*, the short line ends with the letter *a* throughout the whole poem.

96, p. 176. Of Bohemian origin, perhaps fourteenth century. Printed from a MS. in the University Library at Prague by Dreves, *Anal. Hymn.* i, p. 56. The metre is elaborate: the hymn is in three rhythmically equivalent sections: each of these sections consists of three *cola*, of which the first two are

$$\left.\begin{array}{l} \breve{\smile} \mid - \smile \\ \quad - \smile \\ \quad - \smile \mid - \\ \quad - \smile \mid - \smile \mid - \smile \\ \breve{\smile} \mid - \smile \mid - \smile \mid - \smile \mid - \\ \quad - \smile \mid - \smile \mid - \smile \end{array}\right\} \text{rhyming } aabcbc$$

The third colon is a six-line stanza, of which ll. 1, 2, 4, 5 are trochaic dimeters catalectic, ll. 3 and 6 trochaic tripodies, rhyming *aabaab*. The scansion is accentual throughout.

97, p. 178. From MSS. of the fourteenth century: text from Blume, *Anal. Hymn.* xxxiii, p. 190. Translation by J. M. Neale, *Collected Hymns*, p. 69. It is ascribed in one of the MSS. to Wilhelm Nan, a priest at Leyden. Metre: Goliardic.

11 *plebanus*: the regular word for a parish priest, especially in Germanic countries.

98, p. 180. Probably French, early fourteenth century. Printed by Dreves, *Anal. Hymn.* ix, p. 257, from MSS. at Auxerre, Paris (St. Geneviève) and Senlis. Metre: an eleven-line stanza, of which ll. 1, 3, 8, 10 are spondaic dimeters or tetrapodies, the others tripodies, all accentual, rhyming *ababccdcdc*.

99, p. 182. Printed from various fourteenth and fifteenth century MSS. by Blume, *Anal. Hymn.* xxxiii, p. 332. Metre: Goliardic.

100, p. 184. Printed from a MS. (of the fourteenth or fifteenth century) like that mentioned in the note on no. 88 by Dreves, *Anal. Hymn.* xv, p. 258. Metre: Goliardic.

50 *sanguinis*, consanguinity.

101, p. 186. St. Eloy (588–659) was himself a goldsmith before becoming bishop of Noyon, and patron of the goldsmith's art. This hymn, which is probably of the fourteenth century, was printed by Dreves from various French breviaries in *Anal. Hymn.* xi, p. 115. Metre: four-line stanzas of accentual iambic dimeters acatalectic, rhyming *abab*.

102, p. 187. Probably English: printed by Dreves, *Anal. Hymn.* xi, p. 27, from the Processionarium of St. Osyth (a house of Austin Canons at Brightlingsea). The

first line is that of a series of famous sequences and does not rhyme internally, like the rest, which are quantitative elegiacs, *leonini cristati*.

103, p. 188. English, perhaps late fourteenth century. Printed from Sarum, Dublin, and Aberdeen breviaries by Dreves, *Anal. Hymn.* xi, p. 48. Metre: accentual sapphics, each long line rhyming internally, and the adoneus rhyming in each pair of stanzas. The whole effect is slightly barbaric, but the rhymes are ingenious.

7 See note on 64, l. 31.

104, p. 189. English, perhaps late fourteenth century. Printed from MSS. at Lincoln and London by Blume, *Anal. Hymn.* xxxiv, p. 114. Metre: a ten-line stanza of alternate trochaic and dactylic dipodies, accentual, (cf. no. 66, ll. 13–52, 65–72), rhyming *abab dede*.

105, p. 190. This meditation falls into two portions: ll. 1–81 have to do strictly with the mystery of the Nativity, the rest is a dialogue between Christ and the human soul. The whole is printed by Blume from an Italian MS. in *Anal. Hymn.* xxxi, p. 24, ll. 82 end, and from one written in England in *Anal. Hymn.* xxxiii, p. 181. I suspect it to be of English authorship. Metre: nine-line stanzas, of which ll. 1, 3, 5, 7, 8 are accentual iambic dimeters catalectic, ll. 2, 4, 6, 9 iambic tripodies, rhyming *abababccb*.

106, p. 195. Probably of South German origin, if we may judge by the provenance of the MSS. from which Dreves printed this hymn, *Anal. Hymn.* ix, p. 114. Metre: an arrangement of accentual trochaic tetrameters catalectic and acatalectic, varying slightly in each stanza. The scheme is easy to work out.

107, p. 196. For use at compline. Taken by Dr. Neale (*Sequentiae ex missalibus*, 1852, p. 35) from a printed Hymnary which he found at Wolfenbüttel; also found, according to Daniel, in the Breviary of Havelberg

in Prussia. Metre: alphabetical four-line stanzas of accentual iambic dimeters, rhyming *aabb*.

108, p. 197. Printed by Dr. Neale, *op. cit.*, p. 102, from the Mainz Missal. Rather rough, but with a remarkable system of rhyme. Metre: as no. 87, but the rhyme in the longer lines is internal, instead of between the couplets.

109, p. 199. Probably fifteenth century, though sometimes wrongly attributed to Adam of St. Victor: it was printed among Adam's poems by Léon Gautier in his first edition (though not in the second and third) and printed and translated by Wrangham, *The liturgical poetry of Adam of St. Victor* (1881), vol. iii, p. 118; also by Dreves, from MSS. at Marchiennes and Douai, in *Anal. Hymn.* x, p. 86. Metre: six-line stanzas, of which ll. 1, 2, 4, 5 are accentual trochaic monometers acatalectic, ll. 3, 6 dimeters catalectic, rhyming *aabccb*.

42 *supplicantes*: there is another reading *exorantem*: is it more in keeping with the rest of the poem that the Blessed Virgin should say to her Son 'Hear the prayers of the faithful' or 'Hear *my* prayer'?

110, p. 200. The classical renaissance, spreading from Italy to north-eastern Europe, induces strange stirrings in far-off Bohemia. This hymn was published by Dreves (*Anal. Hymn.* i, p. 71) from a sixteenth-century MS., and it may be ascribed to the latter part of the preceding century. Metre and rhyme are uncouth, but the use of the mechanism of Greek mythology in a hymn addressed to the Blessed Virgin is curious, and the nine Muses are ingeniously introduced. Metre: eight-line stanzas, of which ll. 1, 3, 5, 6, 7 are accentual trochaic tripodies, ll. 2, 4 dipodies, while l. 8 varies between the two—but the license of an extra syllable is found in all. Lines 2 and 4 always rhyme, as do ll. 6–8; there are other rhymes occasionally.

24 *flens*: presumably 'the weeping mortal'. 38

ingeniam: I think the poet had *ingeminationem* in his mind. 45–8 are difficult: I do not follow Dreves's interpretation, who takes 'Diana' as a classical conceit for the Virgin, but would rather explain 'if Cicero's eloquence were here now, he would be hymning the B. V. M., not Diana.'

111, p. 203. A pious parody of no. 78: printed by Dreves (at second hand) from a Dominican Breviary in the communal library at Bordeaux (*Anal. Hymn.* xliii, p. 294). Metre as no. 78.

3, 27 The original apparently has *et Aquini* in both places, for which I have restored *Aquinati*, which is found in the text of l. 35.

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